PREFACE

Dewan Bahadur K. S. Ramaswami Sastri, District and Sessions Judge (Retired), was invited to Baroda to deliver two lectures under the Sayaji Rao Memorial Lecture Series. In these lectures he gave an outline of his researches in the Ramayana. His whole work is now published under Kirti Mandir Lecture Series No. IX.

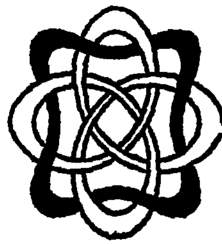
BARODA,
28th March 1944.

(Sd.) J. M. MEHTA,
Vidyadhikari.

THE GENIUS OF VALMIKI.

BY

Dewan Bahadur K. S. RAMASWAMI SASTRI



Part I

The Genius of Valmiki

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INTRODUCTORY

The first part of this book aims at presenting within brief limits an estimate of the life and the life-work of the oldest and greatest of Indian poets, who is also the supreme poet of the world and who has so pervaded the life of India that one might with justice say that Valmiki is India and India is Valmiki. Sri Aurobindo Ghose says well: "Not all perhaps can enter at once into the spirit of this masterpiece, but those who have once done so will never admit any poem in the world as its superior". The immortal poem of Valmiki has been studied and expounded for thousands of years in India but the task which has been done till now in regard to the poem has, in the main, been from the grammatical and prosodic and expository and religious points of view. The historical and comparative and aesthetic approach to the poem has not yet been made on any appreciable scale and my endeavour in this volume has been to do that work. In the second part of the book, I shall discuss in detail some of the Riddles in the Ramayana and try to solve them correctly and in a manner which will exalt the glory of Rama and the fame of Valmiki. I originally wrote the work in two big volumes but have since condensed the same into one volume in the interests of brevity. Valmiki is the voice of a united, free, prosperous, divine India. That India of Valmiki is, after centuries of slumber, awake once more, and in the words of Mahatma Gandhi we shall have Ramarajya once again and for ever.

K. S. RAMASWAMI SASTRI.

CHAPTER I

What is the Ramayana!

That the *Ramayana* is the greatest epic poem in the world is an unchallengeable fact. Equally unchallengeable is its being the supreme epic of India—an incarnation of the Hindu spirit and a supreme shrine of the Hindu ideals. In its verses beats the real heart of Eternal India From the time of its birth the countless millions of India have looked to it for their ideals of life and super-life. It has also inspired great original poems in the various indigenous living regional languages of India. Of these Tulsi Das's *Rama Charita mānas* in Hindi and Kamban's *Ramayana* in Tamil take rank among the world's classics and have inspired millions of human beings.

Valmīki says that he named his poem as Ramayana or Sita Charitra or 'Paulastyavadha (Bāla, IV, 7). Other names which seem to have caught his fancy were Raghuvaracharita (Bāla, II, 43) and Raghuvamsacharita (Bāla, II, 9). But whether he himself finally chose Ramayana as the name or not, that name has by common consent stuck to the work and is appropriate in every way. The colophon to every *sarga* in the Ramayana says: इत्यार्षे श्रीमद्रामायणे वाल्मीकीये आदिकाव्ये. It brings out the special features of the work, which is the composition of the poet-saint Valmīki and which is about Srī Rama and which is the oldest poem in the world.

Was Rama treated as Incarnate God in the poem is a question that is often asked by modern critics. The question put by Valmīki to Narada was about an ideal man (महर्षे त्वं समर्थोसि ज्ञातुमेवं विधं नरम्) But he demanded that the man should have so many and such high attributes that only God incarnate as man could have them all. The list of qualities, large as it is in the hands of Valmīki, becomes even larger in the hands of Narada.

बहवो दुर्लभाश्चैव ये त्वया कीर्तिता गुणाः ।
मुने वक्ष्याम्यहं बुद्ध्वा तैर्युक्तः श्रूयतां नरः ॥

The Hindu theory of divine incarnation provides a bridge for the passage of the divine into the human and is proclaimed in immortal verses in Chapter IV of the Bhagavad Gita. Lord Krishna says in Chapter X of the Gita that he is Rama among the warriors. In the Ramayana itself the divinity of Rama is indicated directly and indirectly in many places. To reject these passages as interpetations is to refuse to understand the Hindu theory of Incarnation (Avatāra) and the Hindu poetic technique of indirect suggestion (*Dhvani*).

The indications in the poem about *Rama as an incarnation* of God are too many to be ignored or explained away. In Bālakanda, XV, 16 and 30 and XVIII, 9, 10, Ayodhya, I, 7, Yuddha LIX, 112, 113 and CXXXI, 14 and 15, and Uttara CX, 12, the poet states this fact in clear and explicit terms. Sumitra refers to the fact thus :

दैवतं देवतानां च भूतानां भूतसत्तमः ॥ (Ayodhya, XLIV, 16).

The testimony of Parasurama is to the same effect.

अक्षयं मधुहन्तारं जानामि त्वां सुरोत्तमम् ॥ (Bāla, LXXVI, 17).

Sabarī calls Rama as the supreme God (देववर. Aranya, LXXIV, 2). Tārā says :

मनुष्यदेहाभ्युदयं विहायदिंव्येन देहाभ्युदयेन युक्तः ।
(Kishkindha, XXIV, 32).

In Sundara, XIII, 60, Hanuman ranks Rama with the deities. In Sundara, XI, 41 to 44, he calls him the Lord of the three worlds (लोकत्रय नायक).

Trijata's dream in Sundara, XXXVII, is to the same effect. In the Yuddhakānda, Mālyavān says :

विष्णुं मन्यामहे देवं मानुषं देहमास्थितम् । (Yuddha, XXXV, 36).

In Yuddha, L. Garuda is described as honouring Rama. Ravana himself says :

तं मन्ये राघवं वीरं नारायणमनामयम् । (Yuddha, LXXII, 11).

Mandodarī says in Yuddha, CXIV, 14 to 16 that Rama is Paramātma. Nay, Brahma himself says: भवान्नारायणो देवः । (Yuddha,

CXX, 7 to 29). Dasaratha bears similar testimony (Yuddha, CXXII, 132). See also Uttara, XVII, 35, XXXVII, 105 to 109, LXXVI, 29, XCVIII, 13 etc. In regard to Rama's brothers also similar indications are found. Vide also Bala, XVIII, 12, 13; Yuddha, LIX, 112, 113, 122; Yuddha, CXXXI, 115; Uttara, CVI, 18, CX, 12.

Though Rama moves ordinarily on the human plane and even says आत्मानं मानुषं मन्ये रामं दशरथात्मजम्। (Yuddha, CXX, 12), yet there are passages wherein his words and actions indicate his self-conscious divinity. When he cremates Jatayu and performs its funerals, he orders its soul to attain the highest abode.

मया त्वं समनुज्ञातः गच्छलोकाननुत्तमान्। (Āranya, LXVIII, 30).

He tells Sarabhanga and Sutheekshna:

अहमेवाहरिष्यामि सर्वान् लोकान् महामुने। (Āranya, V, 33, VII, 14)

He shows in Yuddha, XVIII, 23 and XXI, 22, his consciousness of his superhuman power. See also Yuddha, XCIV, 38; Uttara, CVIII, 26. Thus though as the result of self-limitation, Rama ordinarily functioned on the human levels of consciousness, yet, on special occasions his divinity expressed itself, there being a voluntary lapse into the human levels of consciousness afterwards. Whenever a Yogi functions on two levels of being viz. the ordinary level and the Yogi level, what is there wonderful in God doing so?

Mr. C. V. Vaidya seems to think that Hinduism took over the idea of incarnation from Buddhism "in exact imitation of the Buddhists who believed and preached that in every cycle of time Buddha had appeared in one form or another." The real fact is that it was Buddhism that took over the idea of incarnation from Hinduism. We find the idea in its fully blossomed form in the Gita which was long prior to Buddha and his gospel. The reasons given by Mr. Vaidya for his view are flimsy and untenable.

Another discussion is about what is the heart of the poem—is it a Kavya (poem) or a Dharma Sastra (manual of ethics) or a Sara

nāgathi Sāstra (a gospel of self-surrender to God) or a Moksha-sāstra (a gospel of salvation)? The fact is that the main aim of the work is to depict an ideal man and that it is incidentally a treasury of poetry and ethics and spirituality as well. The poet calls it a poem ((काव्ये रामायणे—Bāla, IV, 7); he calls it a song (इदं गीतं—Bāla, IV, 21); he calls it also as a history (इदमाख्यानं—Bāla, IV, 26; इतिहासं पुरातनं,—Yuddha, CXXXI, 12). An Itihasa has been defined thus:

धर्मार्थ काममोक्षानामुपदेशसमन्वितम् ।
पूर्ववृत्तकथायुक्तमितिहासं प्रचक्षते ॥

In a special sense the Ramayana may be described as a Bhakti Sāstra (the gospel of devotion). Narada and Valmīki are supreme devotees. Of the nine forms of devotion exemplified in the famous verse in the Bhāgawata

श्रवणं कीर्तनं विष्णोः स्मरणं पादसेवनम् ।
अर्चनं वन्दनं दास्यं सख्यमात्मनिवेदनम् ॥,

the Moolarāmayana exemplifies the Sravana bhakti in Valmīki and the Keertana bhakti in Narada. Later on the Keertana bhakti blossomed in its fulness in the composition of the great poem sung by Valmīki. Smarana bhakti in its fulness, including the remembrance of the Lord at the time of death, is exemplified by Dasaratha. The Pādaseva bhakti was very dear to the citizens of Ayodhya who desired to go to the forest along with him and serve his lotus feet without intermission. The most perfect Pādaseva was by Sita and Lakshmana. Archana and Vandana were the special privileges of the sages in the forest. *Dāsya bhakti* is at its height in Hanuman while Sakhya bhakti is *in excelsis* in Sugreeva. In Vibheeshana we see the attainment of the Ātma Nivedana bhakti. But it is in Sita Devi that we find the fulness of all the nine aspects of Bhakti.

Another aspect relates to the inner meaning or the allegorical significance of the poem. Some persons take every fact stated in the poem to be literally true. Others admit the theory

of poetic licence and poetic enhancement and embellishment. Yet others call the poem as a pure allegory. The fact is that we can have an integral vision of the Truth only when we harmonise and combine and integrate these diverse points of view. Even in regard to the stories in the Vedas about the gods, Yāska says that we can look at every event in the universe from the *ādibhoutika* and the *ādhidaivika* and the *ādhyātmika* points of view, i.e. the naturalistic and the supernaturalistic and the psychological angles of vision.

One esoteric interpretation is that the introductory *mangala-sloka* (मानिषाद् etc.) suggests the famous Upanishadic Verse

द्वा सुपर्णा सयुजा सखाया समानं वृक्षं परिषस्वजाते ।
तयोरन्यः पिप्पलं स्वाद्वत्ति अनश्नन्न्यो अभिचाकशीति ॥

and that it means that by *Yoga* the individuation of the soul is terminated by the killing of Kāma (desire) and that the individual soul then attains union with God.

The Rama-Poorva Tāpini Upanishad gives the name Rama as a synonym for the Absolute (Parabrahma):

रमन्ते योऽगिनोऽनन्ते नित्यानन्दे चिदात्मनि ।
इति रामपदेनासौ परं ब्रह्माभिधीयते ॥

The Rama Rahasya Upanishad says.

रामएव परं ब्रह्म रामएव परं तपः ।
रामएव परं तत्त्वं श्रीरामो ब्रह्मतारकम् ॥

A famous song by the supreme singer of India—Sri Tyagarajā—says that the word Rama contains the essence of the two most sacred mantras (रा in ॐ नमो नारायणाय and म ॐ नमः शिवाय) and that without those two letters those mantras would not only be not efficacious but will mean the very negation of blessedness. This is stated also in the Rama Rahasya Upanishad.

It is also said that Rama and Lakshmana and Bharata and Satrughna symbolise Bhagavan (God), Bhagavat Kainkarya (serving God), Bhāgavata (Devotee) and Bhāgavata Kainkarya

(serving devotees) respectively. It is said also that the poem teaches saranāgathi or prapaththi (self-surrender to god). These ideas bring out beautiful spiritual truths but the poem is all those truths and much more.

It must be remembered that, though the poem has an obvious allegorical significance and suggestiveness, an attempt to extend the principle of allegorical interpretation to every character and every incident in the poem will land us in a quagmire of ludicrous bathos and contradiction. The allegorical significance is shown by the well-known stanza in Sri Sankaracharya's *Atmabodha.*

तीर्त्वा मोहार्णवं हत्वा रागद्वेषांश्च राक्षसान् ।
शान्तिसीता समायुक्तः आत्मारामो विराजते ॥

Another well-known verse says

आत्मा रामो ब्रह्मविद्या च सीता बुद्धिर्भ्राता मानसं वायुसूनुः ।

Sri Vedanta Desika says in his *Abhayapradānasāra* :

दशेन्द्रियाननं घोरं यो मनोरजनीचरम् ।
विवेकशरजालेन शमं नयति योगिनाम् ॥

He says in his famous drama *Sankalpasooryadaya* :

दर्पोदग्रदशाननेन्द्रियमनोनक्तंचराधिष्ठिते
देहेऽस्मिन्भवसिंधुना परिगते दीनां दशामास्थितः ।
अद्यत्वे हनुमत्समानगुरुणा प्रख्यापितार्थः पुमान्
लंकारुद्ध विदेहराज तनयान्यायेन लालप्यते ॥

An allegorical interpretation which aims at equating the Ramayana with the Arthapanchaka doctrine of the Vaishnava sect says that Rama is God, Lakshmana is the soul, that seeking God's grace (Saranāgathi) is the *upāya or* means, that the goal (prāpti) is the attainment of God (*phala*), and that the hindrance to such attainment (*prāptivirodhi*) should be overcome. The following verses in the Ramayana are important as bearing on the such allegorical interpretations.

ततो रावणनीतायाः [illegible] शत्रुकर्शनः ।
इयेष पदमन्वेष्टुं च[illegible]रिते पथि ॥ (Sundara, I, 1).

रुरोधहृदये प्राणान्[illegible]शोकयन् ॥ (Sundara, I, 37).

यथा स च महा[illegible]तारयति राघवः ।
अस्माद्दुःखांबुसरो[illegible]त्वं समाधातुमर्हसि ॥ (Sundara, XXXIX, 9; XL, 23).

There are other esoteric interpretations also. One of them is that Valmiki represents the purified soul which met in *Samadhi* the sage Narada who represents the illumined cosmic functionary charged with God's message to Man and that it was Rama who came as the hunter to shoot the krauncha bird so that the Karuna Rasa which was the basic Rasa of the poem might fill the soul of the poet and overflow in verse. In the *Vilāsa Kānda* of the Ānanda Ramayana it is said that Ayodhya is the chidākāsa (the sky of the heart), that Dasaratha is the pure mind that Kausalya is the Sāttvika Buddhi, that Rama is Atma in the Tureeya state, that his brothers are the Atmain the three states of walking and dream, and sleep, that the marriage of Sita is union with Mayā etc. Another interpretation that Ravana and Kumbhakarna and Vibheeshana represent the three gunas of Prakriti. Another is that Sita symbolises sruti and was called Vedavati in her previous incarnation and that she is called *Vaidehi* (one who transcends the body) and that she is compared to *Veda sruti* in two places (Aranya, L, 22; Kishkindha, VI, 51). Another is that R in Rama is Agnibeeja (the supernal light of god), that A in Ra implies Maya, and that Mā implies bliss. Another is that in respect of the tree of Ramayana the Gayatri mantra is the seed while Moksha (beatitude) is the fruit. In the Rama Uttara Tapani Upanishad we are taught that in the Om, Akāra (A) is Lakshmana, Ukāra (U) is Satrughnas, Makāra (M) is Bharata and Ardhāmatra is Rama, and that Sita is Moola Prakriti. In the Sita Upanishad Sita is called the Moola Prakriti. The Rama Rahasya Upanishad says that Ra in Rama is Tat (That) in the Mahavakya *Tattwamasi*, that Ma in Rama is Twam, and that the

union of Ra and Ma denote Asi. It refers to a composite divinity called Sivomāramachandra.

रामं त्रिणेत्रं सोमार्धधारिणं शूलिनं परम् ।
भस्मोद्धूलितसर्वांगं कपर्दिनमुपास्महे ॥
रामाभिरामां सौन्दर्यसीमां सोमावतंसिकाम् ।
पाशांकुशधनुर्बाणधरांध्यायेत् त्रिलोचनाम् ॥

It refers to several Rama Mantras including the famous mantra Sri Ramassaranam Mama and the equally famous Rama Gayatri दाशरथाय विद्महे सीतावल्लभाय धीमहि तन्नो रामः प्रचोदयात् । In the Kali Santārana Upanishad, we find the famous Mahāmantra.

हरे राम हरे राम राम राम हरे हरे ।
हरे कृष्ण हरे कृष्ण कृष्ण कृष्ण हरे हरे ॥

In the Tāra Sarā Upanishad we are taught that Brahma sprang from A in Aum and became Jambavan, that from U in Aum Upendra sprang and became Vali, that from M in Aum Siva sprang and became Hanuman, that Chakra and Sankha became Satrughna and Bharata, that Adisesha became Lakshmana, that Vishnu became Rama, and that Chit Shakti became Sita.

It may be further mentioned here that in the Vishnu Sahasranama it is stated that Parvati asked Siva how the Sahasranāma (1,000 names) of Vishnu could be easily recited and that Siva replied that he revelled in the name Rama and that it was equivalent to all the thousand names of Vishnu.

श्रीराम राम रामेति रमे रामे मनोरमे ।
सहस्रनाम तत्तुल्यं राम नाम वरानने ॥

This truth is enforced in the Siva Purana also.

CHAPTER II

India's Representative Poem

In every great poem we see the presence of universal and national and individual elements, and we see this truth in abundance in Valmiki's *Ramayana.* It is in a special sense the supreme representative poem of India. Winternitz says well;

"It (the Ramayana) has become the property of the whole Indian people, and as scarcely any other poem in the entire literature of the world, has influenced the thought and poetry of a great nation for centuries" (*History of Indian Literature*, Volume I, page 476). The poet presents to us in the poem the entire *gamut* of the Indian life. It shows a perfect harmony of social life and spiritual life and the fusion of ahimsa (non-violence) with Veerya (heroism) and of both with yoga and bhakti and jnana. There is a current view that the 18 Verses (14 to 31 in Ayodhya, CVI) is the Gita in the Ramayana.

Two other equally though diversely great representative poems are Manu's Dharma Sastra and Bhagavad Gita. I regard them and the Ramayana of Valmiki as the highest peaks in the Himalaya of India's cultural achievement. It is worthy of note that Manu has influenced Valmiki's Ramayana, and the latter has influenced the Gita The Ramayana directly refers to Manu in Bāla, V, 6 and LXX, 21, and Aranya, XIV, 29. It is Manu's ideals of life that form the warp and the woof of the Ramayana. It is the Karma Yoga of the Ramayana that is carried on to the loftiest heights of Rajā Yoga and Bhakti Yoga and Jnana Yoga in the Gita. We do not find only ideological affinities among the three works. We find in them verbal similarities and even identities as can be seen from the following passages which are given only as a few illustrative samples

Manu.	**Ramayana.**
ऋणानि त्रीण्यपाकृत्य मनो मोक्षे निवेशयेत् । (VI, 35)	ऋणानि त्रीण्यपाकुर्वन् । (Ayodhya, CVI, 28)
धर्म एव हतो हन्ति धर्मो रक्षति रक्षितः ।	धारणात् धर्ममित्याहुः धर्मेण विधृता. प्रजाः । (Uttara, XII, 6)
Gita.	
मदर्थेत्यक्तजीविताः ।	रामार्थेत्यक्तजीविताः । (Yuddha, XLII, 14).
अनार्य जुष्टमस्वर्ग्य मकीर्तिकरमर्जुन । (II, 2).	अनार्यं जुष्टमस्वर्ग्यम् । (Ayodhya, LXXXII, 14).
	अस्वर्ग्यं चायशस्यं च । (Yuddha, XVIII, 12).

Gita.	Ramayana.
स्वर्गद्वारमपावृतम् । (II, 32).	स्वर्गद्वारमपावृतम् । (Uttara, CIX, 9).
मरणादतिरिच्यते । (II, 34).	मरणादतिरिच्यते । (Kishkindha, XVI, 3).
संस्तभ्यात्मानमात्मना । (II, 43).	संस्तभ्यात्मानमात्मना । (Ayodhya, XXII, 25).
तद्बुद्धयस्तदात्मानस्तन्निष्ठास्तत्परायणा । गच्छन्त्य-पुनरावृत्तिं ज्ञाननिर्धूत कल्मषाः ॥ (V, 17).	तद्भक्तै स्तद्गतप्राणै स्तच्चित्तै स्तत्परायणैः । शक्यते भगवान् द्रष्टुं ज्ञाननिर्धूत किल्बिषैः ॥ (Uttara, VIII, 16).
मच्चित्ता मद्गतप्राणाः । (X, 21).	तच्चित्ता स्तद्गतप्राणा नरा नारायणे श्रिताः ॥ (Uttara, XXXVII, 15).
रामः शस्त्र भृतां वरः । (X, 21).	शस्त्र भृतां वरः । (Yuddha, XXVII, 16).
अथा बहुनैतेन किं ज्ञातेन तवार्जुन । विष्टभ्याहमिदं कृत्स्नमेकांशेनस्थितो जगत् ॥ (X, 42).	अथवा बहुनैतेन किमुक्तेन दशानन । तेन सर्वमिदं व्याप्तं त्रैलोक्यं स चराचरम् ॥ (Yuddha, VIII, 10).
नाहं वेदैर्न तपसा न दानेन नचेभ्यथा । शक्यमेवं विधी द्रष्टुं दृष्टवानसि मां यथा ॥ (XI, 53).	नहियज्ञ पुलैस्तात न तपोभिस्तु संचितैः । शक्यते भगवान् द्रष्टुं न दानेन नचेज्यया ॥ (Uttara, VIII, 15).
सर्वं भूत हिते रताः । (V, 25, XII, 4)-	सर्वं भूत हिते रताः । (Yuddha, XXV, 17).
देव द्विजगुरु प्राज्ञपूजनम् । (XVII, 14).	द्विजाति देवातिथिपूजनं च । (Ayodhya, LX, 31).

Another aspect of the representative character of the poem is his vision of the unity of India. He had a clear keen vision not only of the geographical unity of India but also of her cultural and political unity. The poem begins thus.

सर्वा पूर्वमियं येषामासीत्कृत्स्ना वसुन्धरा । (Bāla, V, 1).

This verse implies that the entire earth belonged to the kings of the Solar Race. During Rama's reply to Vali he says :

इक्ष्वाकूणा मियं भूमिस्स शैलवन कानना ।

(This earth inclusive of even the hills and the forests belongs to the Ikshvakus).

Earlier in the poem Vasishta tells Rāma that Manu gave the whole earth to his son king Ikshvaku.

यस्येयं प्रथमं दत्ता समृद्धा मनुना मही । (Ayodhya, CX, 7).

But the sovereignty was evidently only a hegemony and not a unitary government. Very possibly it was only hegemony over India, because Darasatha tells Kaikeyi :

यावद्य वर्तते चक्रं तावतीमे वसुन्धरा । (Ayodhya, X, 381).

and then proceeds to specify various kingdoms in India such as Sindhu, Sauveera, Saurashtra, Dakshinapatha, Vanga, Anga, Magadha, Matsya, Kasi, and Kosala. During the Aswamadha sacrifice performed by Dasaratha, Vasishta asks Sumantra to bring all the righteous potentates in India

निमन्त्रयस्व नृपतीन् पृथिव्यां ये च धार्मिकाः । (Bāla, XIII, 18).

He refers not only to the North Indian Kings in Mithila and Kasi and Kekaya and Anga and Sindhu and Sauveera and Saurashtra but also to the kings in South India (दाक्षिणात्यान्). When Dasaratha convokes an assembly of kings and commoners to set up the *Yuraraja* (heir-apparent), he invites the kings of the east and the north and the west and south (प्राच्यो दीच्याः प्रतीच्याश्च दाक्षिणात्याश्च भूमिपाः—Ayodhya, III, 24). When Sugreeva sends four parties to search the four quarters for Sita, we find in those descriptions a detailed delineation of the rivers of India from the Ganges to the Tamraparni and of various kingdoms in North India and in South India. (Canto XLI. of Kishkindha Kanda). There is a reference even to Kavāta which was the capital of the Pandya kingdom. In the midst of much fanciful geography, we have a reference to the trans-Indian Islands such as Ceylon (Lanka), Yavdweepa (Java), Suvarnaroopyaka (Borneo), as also the trans-Indian countries (Cheena, i.e. China and Paramacheena probably Tibet etc.) in the Asian continent. I may also point out that there is a reference to Bālhika in Uttara, LXXXVII, 7).

Looking at the poem further from a geographical angle of vision, it is necessary for us to recollect the details of certain

journeys described in it. When Viswamitra took Rama and Lakshmana from Ayodhya (Oudh) to Siddhāsrama and thence to Mithila (North Behar and Tirput), the poet had an opportunity in the Bāla Kānda of describing a portion of India. The journeys made by Vashishta's massengers who were sent to fetch Bharata and Satrughna and the journey made by Bharata and Satrughna from Girivraja in Kekaya (in the Punjab) to Ayodhya enabled the poet to describe in the Ayodhya Kānda the countries lying west of Ayodhya. Bharata tells his mother that he reached Ayodhya on the seventh day after he left his uncle's house in Girivraja. (Ayodhya, LXXII, 8). Rama's journey in exile began in Suklapaksha Panchami in the month of Chitra. He went to Chitrakoota which is about 60 miles from Prayāg (Allahabad) and then trekked into the Dandaka forest and Nasik and Pampa and Kishkindha and finally invaded Lanka and conquered it. When Ravanas' car flew to Maricha's Asrama, the poet had an opportunity of describing the South Indian kingdoms. Thus the Ramayana gives us a visual presentation of the whole of India.

We can well claim the Ramayana to be India's representative poem from other points of view as well. We find in it many a record of individual and social and religious customs that have been characteristic of the Hindu Society all along and is characteristic of it even to-day.

It is said in the poem that a man takes oath by swearing on himself or on a particular person who is dear to him or on his righteous actions or by appealing to the divinities in earth and air and heaven (Ayodhya, XI, 6 to 16). In another verse there is a description about throwing out jealousy and hatred like the water remaining after it is partially drink. In Aranya, XII, 54 there is a reference to the Brahmin custom of gathering flowers after bath. The poem refers also to the faminine custom of wearing a tilaka (forehead beauty-mark).

विहीन तिलकेवस्त्री नोत्तरा दिक्प्रकाशते । (Aranya, XVI, 8).

In respect of the choice of the bridegroom, the girl's father has a potent voice (Bāla, XXXII, 21). The marriage ceremonial

described in regard to Sita's marriage in Canto 73 of the Balakanda obtains even to this day. It is however worthy of note that the modern taboo about the wife calling the husband by his name or mentioning his name to others or about the husband calling the wife by her name or mentioning her name to others did not obtain in the days of the Ramayana (see Ayodhya, XXVIII, 3, XXX, 29). Ayodhya, CXII, 27; XXVII, 2). Nay, Sita spoke directly to Ravana in anger through placing a blade of grass in front of her, and to Vibheeshana in friendly tones as Rama's friend. A touch of the unchanging India is felt when the poem describes Sita as going up to the gate to see her husband off.

आद्वार मनुवव्राज मंगलान्यनुदध्युषी । (Ayodhya, XVI, 21).

Mutual respect was then as important in marital relations as mutual love. That feature obtains to this day. In fact, Sita's name is mentioned in priority to those of Rama and Lakshmana, when they bow before Valmiki (Ayodhya, LVI, 16). In the poem women are described as performing Sandhya worship and fire worship and having Yogic meditation, (see Ayodhya, IV, 33, XX, 14, 15; LXXXVII, 18; Sundara, XIV, 19;). They had *mantra japa* also.

चकार रक्षां कौसल्या मन्त्रै रभिजजाप च । (Ayodhya, XXV, 38).

Worship in temples and fire worship existed then also. (See Bala, LXXVII, 14; Ayodhya, VI, 1 to 4). The worship of deities presiding over structures was prevalent then as now (Ayodhya, LVI, 12) Other interesting domestic habits were the love of women for flowers and fruits and their habit of taking their food after the menfolk have been fed. (See Sundara, XXXVI, 44; Ayodhya, XCV, 37). It is equally interesting to note that the words क्षेमाय पुनरागमनाय च । (for welfare and for coming back) which are uttered on auspicious occasions and on farewell occasions were repeated in those far-off times also. (Ayodhya, XXXIV, 31). It may be mentioned also that, though it is often said that in the ancient days food was cooked only by the housewife, it is clear that in well-to-do households as well as on

occasions when a larger number of people had to be fed cooks were available and were employed as they are to-day. (Ayodhya, XII, 99).

In respect of general social customs also, there is much identity between the days of the Ramayana and the modern days in India. The wearing of two white cloths was the usual mode of dress in the case of men (वसानो विरजे वस्त्रे—Yuddha, L, 44). Women also seem to have worn two cloths, the upper cloth being called *Uttariya* (Aranya, LIV, 2). Men and women used to smear themselves with sandal-paste as they do now. (सांगरागा नरा इव—Kishkindha, I; 60; दिव्यांगरागां वैदेहीं—Yuddha, CXVII, 7). Women used to be as fond of jewels then as now. (प्रमदामिव यत्नेन भूषितां भूषणोत्तमैः—Ayodhya, L, 23). In repect of friendly greetings men used to shake hands or hold hands affectionately or embrace each other in a friendly manner (Ayodhya, XV, 9; LVI, 13; Kishkindha, V, 12, 13).

भुजाभ्यां साधुपीनाभ्यां पीडयन्वाक्यमब्रवीत् । (Ayodhya, L, 41).

एष सर्वस्वभूतस्तु परिष्वंगो हनूमतः । (Yuddha, I, 3).

In the Ramayana women in moods of grief are described as beating their stomachs with their hands. Such a habit persists to this day.

कराभ्या मुदरं हत्वा रुरोद भृशदुःखिता ।

The Hindus believed then, as even now, in the science of physiognomy, and the expert in that science was called a Lakshani (see Sundara, XXXV, and Yuddha, XLVIII, verses 2 to 13). Both men and women had as much belief then as now in omens and dreams and in astrology and in propitiatory ceremonies and in the power of *mantras* (incantations) and in *rekhas* (lines and curves) on human palms. See Ayodhya, IV. 18, 19; XII, 4; Aranya, LII, 4; LXIX, 21; Kishkindha, V, 33; Sundara, XXVII, 6, 52; XXIX, 6; Yuddha, II, 26; IV, 6 to 8; X, 14 and 15; XLVIII, 2, 6. We see also that worship of rivers obtained then as much as now. (See Sita's prayer to Ganga) Ayodhya, LII, 87 to 89; Sita's prayer to Yamuna, Ayodhya, LV, 24, 29, 30). Equally interesting and modern are the

customs prevalent on the occasion of the king's coronation and other supremely important social festivities. Lanterns (Deepa Vrikshas) used to be lighted in trees; the roads were watered and flags and festoons fluttered everywhere; Brahmin maidens used to carry flowers and fruits and go round the city; and the coronation ceremony was similar to what it is in the various Indian States to this day. (See Ayodhya, XV, 7, 8; XLIII, 15; Yuddha, CXXXI, 62, 63).

It is also noteworthy that in Ayodhya, LXXX, 1 to 3 and LXXXIII, 13 to 15, we have an interesting description of crafts and craftsmen, such as potters, weavers, tool-makers, peacock, tail-fan makers, cutters of precious stones, ivory workers-perfumers, goldsmiths, carpet-weavers, actors, singers, dancers, master-builders, carpenters, wall-painters, water-diviners, well borers etc. These types persist to this day In Ayodhya, LXXX, 4 to 20, we have a detailed and realistic description of road making for the easy forward march of the army. We have a description of the kings' palaces, of conches being sounded, of the big drum being beaten every *yāma* (3 hours) by a golden rod, and of the kings' being waked by songs in praise of his greatness. (See Ayodhya, LXXXI, 1, 2). In Yuddha, XL, 24 to 27, we have a vivid description of wrestling. It looks as if camels and mules and dogs also were useful animals like cows and horses and elephants and were given as royal gifts. (See Ayodhya, LXX, 22, 29). The poem is full of frequent descriptions of the aereal car Pushpaka Vimāna. It is called कामग and कामगामी i.e. which will go as desired. (Aranya, XXXII, 15; XXXV, 10, XLVIII, 6; Yuddha, CXXIV, 11; Uttara, XVI, 4; LXXXII, 19). But it is doubtful whether it was mechanically propelled or was borne by Rakshasas as when it was taken by Ravana forcibly from Kubera or borne by the gods as when it was with Kubera (Sundara, VIII, 7; Uttara, XV, 42). But in Yuddha, CXXV, 27, it is described as a self-propelled car.

राघवेणाभ्यनुज्ञातमुत्पपात विहायसम् ।

The representative character of the poem is seen also in the way in which rooted Hindu ideas and sentiments and emotional

attitudes are reflected in it. The feeling that if an evil is done the earth will gape open is echoed in Ayodhya, XXXV, 12. The strong Hindu belief in the retributory effects of Karma bringing evil as the fruit of ill-doing is seen in Ayodhya, XXXIX, 4; XLIII, 17; LIII, 19; Yuddha, XXXII, 30. The poem says that the father is fond of the eldest child while the mother is fond of the youngest child. (Bāla, LXI, 18). Other familiar Hindu ideas found in the poem are that to be the father of a girl is a source of anxiety, that if you wish well to a departing guest or relative and wish him to come back soon you must not go with him a long way, that if you are pleased with a person's physiognomy no harm will come to you through him, that if a person studies on the Prathamā, i.e. the first day after the new-moon or the full-moon his learning will be futile, and that if a person does a highly meritorious act he will after death become a star. See Ayodhya, CXVIII, 38; XLI, 50; Sundara, XXXIV, 17; LXIII, 32; Yuddha, XXXII, 19. It is also noteworthy that illustrations familiarly used now in conversation were used then also. Such figures of speech must have been a portion of the current popular wisdom in frequent use and must have been used by the poet to give an air of versimilitude. See Ayodhya, XXXI, 14; LXIII, 60.

CHAPTER III.

Valmiki: The Man and the Poem.

Valmiki's great poem was conceived of as a biography and kept on the biographical plane. He made a strong and successful attempt to keep his work from taking wings and flying away into the supra-personal and supra-mundane spheres of thought and being. But it is a pity that no one did to him what he did to Rama by giving us a sketch of his life and his life-work.

In the Uttara Kānda, XCVI, 19 and 20, the poet says that he is the tenth son of Prachetas and that he performed penance for a long time. It is strangely suggestive that the Ramayana

begins with the word *tapas* and ends with the word *pravardhatām*, and that these two words, when put together, mean "Let austerity flourish." There is a tradition that Valmiki was born in the line of Bhrigu who was the son of Varuna (Prachetas) In Uttara, XCVI, 21, he says that he never committed any sin in thought or word or deed.

मनसा कर्मणा वाचा भूतपूर्वं न किल्बिषम् ।

This makes it clear that the story of his sinful early life is apocryphal. Rama held him in great reverence and went to his hermitage long before the composition of the poem. Valmiki's hermitage was on the way from Bharadwaja's asrama (hermitage) to the Chitrakuta hill. (Ayodhya, LVI, 16). Lakshmana speaks of him as a friend of Dasaratha and as being a Brahmin.

राज्ञो दशरथस्येष्टः पितुर्मे मुनि पुंगवः ।
सखा परमको विप्रो वाल्मीकि स्तुमहा यशाः ॥ (Uttara, XLVII, 16).

Though Valmiki naturally accepted the crude celestial astronomy and terrestrial geography of his day and repeats the story that the sons of Sagara dug the oceans to a depth which led them to the elephant which bears the earth on its head and that earthquakes are caused when the elephant, tired of its heavy load, shakes its head (Bala, XL, 12, 14), he was a well-travelled man with an eye to facts and realities. The geographical data in the Ramayana are very clear and precise and remarkable. As stated already, the descriptions of the journey of Viswamitra and Rama and Lakshmana, the journey made by Vasishta's messengers when they went to bring Bharata, the journey made by Bharata and Satrughna when they went to Ayodhya, the journey made by them when they went to bring Rama back, the fourteen years' tramp of Rama and Sita and Lakshmana throughout India, the description of India as seen by Ravana flying in his aereal car to Maricha's hermitage and the description of India as seen by Rama flying back in the same car to Ayodhya etc. are very definite and detailed and picturesque. In a remarkable verse he says that when the earth is seen from on high it appears round.

आदर्शतलसंकाशा ततो वै पृथिवी मया ।
अलातचक्रप्रतिमा दृष्टा गोष्पदवत्तदा ॥ (Kishkindha, XLVI, 13).

The Ramayana is also full of other indications of the poet's shrewd knowledge of various aspects of life. He refers to the shark or the whale (Mahājhasha) piercing through the ocean.

व्यदारयद्वानरसागरौघं महाझषः पूर्णमिवार्णवौघम् । (Yuddha, LIX, 35).

He says further that snow-fall is due to high altitude and to the sun's southern course.

प्रकृत्या हिमकोशाढ्यो दूरसूर्यश्च सांप्रतम् । (Aranya XVI, 9).

He refers to the swell of the sea during the Parvas (full-moon and new-moon).

पर्वसूदीर्णवेगस्य सागरस्येव निस्वनः । (Ayodhya, VI, 27).

यथोदयं चन्द्रमसः सरित्पतिः । (Ayodhya, XVII, 22).

महोदधिं चापि समेघयन्तम् । (Sundara, V, 2).

He refers to the clouds as being born from acqueous vapour arising from the ocean as the result of heating by the sun's rays.

घनराजिरिवार्णवात् । (Uttara, IV, 23).

नवमासधृतं गर्भं भास्करस्य गभस्तिभिः ।
पीत्वा रसं समुद्राणां द्यौः प्रसूते रसायनम् ॥ (Kishkindha, XXVIII, 13).

He shows his shrewd knowledge of wild animal life when he says that when Mareecha sported in the form of a stag, the deer went near to him and smelt him and fled precipitately away.

Valmiki shows a sound knowledge of agriculture when he refers to the irrigation of an unwatered field from and through a watered field.

केदारस्येव केदारः सोदकस्य निरूदकः ।
उपस्नेहेन जीवामि जीवन्तीं यच्छृणोमिताम् ॥ (Yuddha, V, 11).

The Ramayana abounds in examples of his knowledge of medical science. He refers to the cæsarean operation (गर्भस्

जन्तोरिव शल्यकृन्त, Sundara, XXVIII, 6). In another place he refers to the evil wrought to a sick man by neglecting his ailment and by his taking food along with unhealthy accessory articles of diet.

व्याधयोपेक्षिता इव । (Uttara, V, 8)

✓|अपथ्यव्यंजनोपेतं भुक्तमन्नमिवातुरम् । (Ayodhya, XII, 71).

अपथ्यैस्सहसंयुक्तो व्याधि मन्नरसो यथा । (Ayodhya, LXIV, 60).

मृत्युकाले यथा मर्त्यो विपरीतानि सेवते ॥
मुमुर्षूणां हि सर्वेषां यत्पथ्यं तन्नरोचते ॥ (Aranya, LIII, 16, 17).

He refers also to the power of *mantras.*

गदा मन्त्रौषधि बलै र्व्यालीव विनिपातिता । (Aranya, XXIX, 28).

मण्डले पन्नगो रुद्धो मन्त्रैरिव महा विष. । (Ayodhya, XII, 71).

In another stanza he refers to the power of curing diseases by mantras as well as by herbs.

विद्याभि र्मन्त्रयुक्ताभि रोषधीभि श्चिकित्सति । (Ayodhya, L, 28).

His reference to Sanjeevani and other wonderfully efficacious herbs is well-known. (Yuddha, LXXIV, 33). In Yuddha Kanda, XCII, 23 (लक्ष्मणाय ददौ नस्तः सुषेणः परमौषधिम्), the poet refers to a herb applied through the nostril by Sushena to Lakshmana. The same Sushena tells Rama in other verses that Lakshmana had signs of life and was only in a state of swoon, as his face had no deadly pallor but had the natural glow of life, and his palms had a natural colour and his eyes had a natural look. (Yuddha, CII, 15, 16).

I have referred already to his knowledge of South India as revealed in Canto XLI of the Kishkindha Kānda. He shows a close acquaintance with the habits of South India when he says:

कुर्वन्ति कुसुमापीडान् शिरस्सु सुरभी नमी ।
मेघ-प्रकाशैः फलकै र्दाक्षिणात्या यथा नराः ॥ (Ayodhya, XCIII, 13).

This verse seems to refer to the partiality of the Tamils for wearing flowers. Two great Tamil Scholars of to-day—Mahā-

vidwan R. Raghava Iyengar, and Rao Sahib M. Raghava Iyengar—are of opinion that the verse refers to the ancient Tami custom of Tamil kings wearing special flowers symbolising th particular military errand undertaken by them.

It must be thus inferred that the poem is the work of a shrewd, observant, learned, and much-travelled man. This view does not mean any disbelief in genius or in yogic power or in inspiration or in divine grace. Valmiki was as cultured as he was inspired and as inspired as he was cultured. His intellect was as remarkable as his imagination and both were matched by his sympathy with all living creatures and his devotion to God. The story narrated in the poem about pity having blossomed into poesy is unique in the world's literature and contains a great and eternal truth. While the sorrows of life blossomed into wisdom in the case of Buddha, they blossomed into poesy in the case of Valmiki. The verse which came out of his mouth was in Anushtup metre. The metre was an old Vedic metre. But his *anushtup* was a new creation. There came into it a three-fold glory which was unknown before. It reflected a deep poetic emotion (rasa); it had a sweet secondary suggestive sense Vyangya or (dhvani); and it had a sweet rhthmic and melodious and musical grace. (Bala, II, 8, 18, 40, 42). The entire poem describes all the four ideals of life or Purusharthas (Dharma, Artha, Kāma and Moksha), but it specially emphasises Dharma and Moksha.

कामार्थ गुण संपन्नं धर्मार्थ गुण विस्तरम् । (Bāla, III, 8).

The poem was designed to carry in a charming way to the hearts of all the supreme truths taught in the Vedas.

वेदोप बृह्मणार्थाय । (Bāla, IV, 6).

The Ramayana has seven Kāndas like the Vedas. It is called also the Bhārgava Samhita as Valmiki was a descendant of the great Vedic Sage Bhrigu. A verse repeated every day by the Hindus says that when God took a human form as Rama the Veda which reveals God took the form of Rāmāyana.

वेद वेद्ये परे पुंसि जाते दशरथात्मजे ।
वेदः प्राचेतसा दासीत्साक्षाद्रामायणात्मना ॥

Equally charming is the story about the poem having been taught and sung by Kusa and Lava. This episode also has no parallel anywhere else in the literature of the world. The boys sang it in the *mārga* style (मार्गविधानसंपदा—Bāla, IV, 30). They sang it first before the sages, then in the streets before the public and then before Rāma himself. Such a traditional technique which could thrill not only the ears but also the bodies and minds and hearts of all the hearers (ह्लादयत्सर्वगात्राणि मनांसि हृदयानि च—Bāla, IV, 28) has been unfortunately allowed to be lost.

It is also to be noted that in the body of the poem, the poet says that the river Tamasa seemed to dissuade Rama from going into exile,

ददृशे तमसा तत्र वारयन्तीव राघवम् । (Ayodhya, XLV, 32).

We cannot think of a lovelier way in which the poet could express his love of Rama. The poet further describes Rama and Sita and Lakshmana as coming to his own hermitage. But there the meeting is described with a reticence and a reserve which are more eloquent and attractive than any elaborate description could be.

अभिगम्याश्रमं सर्वे वाल्मीकिमभिवादयन् ।
तान्महर्षिः प्रमुदितः पूजयामास धर्मवित् ॥
आस्यतामिति चोवाच स्वागतं तु निवेद्य च ॥ (Ayodhya, LVI, 16, 17).

No wonder that Sita's heavy heart and leaden feet sought his hermitage in her hour of sorrow and despair, and her children were born there, and their musical exposition of Rama's glory as depicted in the poem made its sweetness sweeter yet.

I may refer here to the other Ramayanas current in our country. There are traditions to the effect that Chyavana, Bodhayana, Bharadwaja and others also wrote the life of Rama. But those books are not extant. The Adhyatma Ramayana is a great work and is said to be a portion of the Brahmandapurana,

The work is in the form of a teaching by Siva to Parvati. The stotra of (hymn) by Ahalya in praise of Rama as contained in it is one of the most splendid hymns in literature. The esoteric element is not only suggested but expressed in that poem and Rama's divinity is affirmed in it again and again. It contains also various departures from Valmiki's story. The most noteworthy variation is that Rama entrusted Sita to Agni (Fire-God) and that only a *Chchayā Sita* (Sita's apparition) was abducted by Ravana and that this fictitious Sita entered fire whereupon the real Sita was brought by the God of Fire !

The Ānanda Ramayana is an original work and is supposed to be a portion of the original Ramayana of 100 crores of verses (Satakoti Ramayana). It consists of nine Kāndas, viz. Sāra Kānda, Yātra Kānda, Yāga Kānda, Vilāsa Kānda, Janma Kānda, Vivaha Kānda, Rajya Kānda, Manohara Kānda, and Poorna Kānda. It contains 109 sargas (chapters) and 12,252 verses. In it Rama takes back Sita after exiling her.

The Adbutha Ramayana is said to have been taught by Valmiki to his disciple Bharadwaja. It contains 27 adhyāyas (chapters). It gives us the story of the causes leading to the incarnation of Rama and Sita and the story of the thousand-headed Rāvana.

The supreme place should, however, be given to Yoga Vasishta or Vāsishta Ramayana. It is one of the greatest works in the philosophical literature of the world. It contains the teachings of Vasishta to Rama when the latter was overwhelmed by a mood of dejection at the evanescence of the world and at the sorrows of life. Its author is Valmiki. The sublimest heights of the Adwaita philosophy are found therein. It stresses also the power of Purushakāra (human effort) to overcome fate, i.e., the results of past karma.

It is said that there is a Vāsishta Uttara Ramayana. It is not fully extant. In the 12th chapter there is said to be a description of the vanquishment of a hundred-headed Ravana by Sita.

A little more than a passing mention is needed in regard to other Ramayanas. Most of the Puranas describe the story of Rama. We find Rama Upākhyana in the Mahabhārata. The Ramayana as described in the Bhāgawata is brief but inspiring. In it occurs the famous and beautiful verse:

स्मरतां हृदि विन्यस्य विद्धं दण्डक कंटकैः ।
स्वपादपल्लवं रामः आत्मज्योतिरगा ततः ॥

In the Padma Purana we find a description of the story of Rama's incarnation in another *kalpa*. Kalidasa's Raghuvamsa contains a few beautiful chapters relating to the life of Rama. We find Rama's story in Bhattikavya and in innumerable Sanskrit dramas. A special mention should be made of Mantra Ramayana of Lakshmanarya wherein 156 Rig Veda Mantras are interpreted as describing Rama's life. I may state further that Mr. C. R. Srinivasa Iyengar in his work on the Ramayana refers to Agnivesya Ramayana and Sangraha Ramayana. Mr. T. K. Balasubramania Iyer of Sri Vani Vilasa Press, Ltd., Srirangam, has published *Saptarishi* Ramayana in which the Ramayana story is condensed in seven verses attributed to the seven sages. Hemachandra's *Jaina* Ramayana is a fanciful work which departs wholly from Valmiki's work. On it is based Ramacharita in which Lakshmana dies on hearing about Rama's death and then Rama becomes an ascetic and attains salvation and Lava and Kusa become Jains! Among works on Rama's life in the modern Indian languages two alone stand out as supreme classics, viz., Kamba Ramayanam and Tulsi Das's Rama Charita Mānas.

CHAPTER IV

The Composition and the Date of the Ramayana

The traditional view is that the Ramayana was composed in the Treta Yuga nearly a million years ago (867102 B.C.). If it is to be accepted there is no problem for solution. On the other hand the orientalists bring down its date to recent times. Weber holds that it was later than the Mahabharata and ascribes

it to 3rd or 4th century A.D. Sir M^onier Williams ascribes the poem in its present form to the third century B.C. Winternitz is of the same view. (*History of Sanskrit Literature*, page 517). MacDougall says that the kernel of the poem should have existed before the fifth century B.C. (*Ancient History of Sanskrit Literature*, page 309). Keith would ascribe it to the sixth century B.C. (See Journal of the Royal Asiatic Society, 1915, page 318). Jacobi is of opinion that it should have been composed in the 6th or 8th century B.C. Count Bjornstjerna fixes its date as 2,000 B.C.

One truth can however be asserted with certainty. The poem belongs to an epoch later than the embattled state of life of the Aryans in their original Indus home or in their trek in the Gangetic Valley. It refers, as already pointed out, to various settled kingdoms flourishing in North India as well as in South India.

I have no doubt that India is the birth-place and the home-land of the Aryans and that they did not come into India from outside. This is the view of Dr. J. Muir, Elephinstone, A. Curzon, Cruiser, Louis Jacolliot, Mr. Pococke and others. Some dissenters trekked from India into Persia and a colony went as far as the Arctic regions till it trekked back after the glacial age. Mr. Tilak's theory of the Arctic home of the Aryans has mistaken the country of sojourn of the Aryan colonists in the Arctic religion as the ancestral home of the Aryans.

Though the traditional view is that the Vedas are eternal and uncreated, yet what research is concerned with is when they were revealed in time. The Rig Veda itself says that the Samhitas contain ancient, intermediate and modern hymns (Rig Veda, III, 32, 13). Mr. Tilaks' *Orion* shows that the Vedas say that the Vernal Equinot was in the constellation of Mrigasirsha or Orion (about 4500 B.C.) during the period of the Vedic hymns and that it had receded to the constellation of the Krittikas or Pleiades (about 2,500 B.C) in the days of the Brahmanas. I may also point out that Mr. V. B. Ketkar refers to

the statement in the Taittiriya Brahmana (III, 1, 1, 5) that Brihaspathi (Jupiter) was nearly occulting the star Tishya (बृहस्पतिः प्रथमं जायमानः । तिष्यन्नक्षत्रमभिसंबभूव) and says that that was possible only about 4650 B.C. Mr. Tilak says · "The oldest period in the Aryan civilisation may therefore be called the Aditi or Pre-Orion period, and we may roughly assign 6000–4000 B C. as its limits" (Page 206). Mr. Tilak says further that "the last glacial epoch closed and the post-glacial epoch commenced at about 8000 B.C. From this to the Orion period is an interval of about 3000 years". (*The Arctic Home in the* Vedas page 421). As pointed out above by me, the ancient Aryans lived in their Indian homeland for a long period before a colony of theirs trekked to the Arctic regions and returned after the glacial age and partly settled in Europe and partly returned to India. Mr. Pavjee says "Evidently, therefore, our primitive ancestors as also their genuine thoughts which find original expression in the Rig Veda, were, even from the Vedic, Avestic and geological testimony, considerably older than 10,000 years". Taking all the abovesaid facts and factors into the consideration, it will be a fair conclusion to fix the date of the composition of the Rig Vedic hymns as 10000 B.C. to 8000 B.C.

But this does not mean that, though the oldest Rig Vedic mantras must be assigned the abovesaid data, mantras were not composed later also. Nor does it mean that the Brahmanas were not even later in date. The Satapatha Brahmana refers to Janamejaya Parikshita and his brothers. The Aranyakas and Upanishads were even later than the Brahmanas. In the Chandogya Upanishad, Krishna Devaki Putra is described as a pupil of Ghora Angirasa and as a teacher of Vedanta. It may be that Krishna was a common name and that the abovesaid Krishna was not Sri Krishna. Vyasa is mentioned as a Rishi in one of the Parisishtas of the Kathaka Brahmana of the Krishna Yayur Veda. Mr. Dixit points out in the History of *Bharatiya Jyotis Shastra* that it is stated in the Satapatha Brahmana:

एताह वै प्राच्यै दिशो न च्यवन्ति सर्वाणि
हिवा अन्यानि नक्षत्राणि प्राच्यै दिशश्च्यवन्ते ।

(These Krittikas or Pleiades do not swerve from the east, while all the other stars do so), Thus at that time the Pleiades rose exactly in the east and must, therefore, have been on the celestial equator. Mr. Dixit says that this could have been about 3300 B.C. to 3600 B.C.

It is thus clear from the abovesaid facts that the oldest Rig Vedic hymns must have belonged to 10000 to 8000 B.C., that mantras (hymns) used to be composed even later, and that the Brahmanas and Upanishads came into existence at an even later date.

So far as the excavations at Harappa and Mohenjo Daro and the light which they throw on Indian antiquities are concerned, we are still in the region of guesses and prejudices. One view is that they prove the existence of an indigenous pre-Aryan Dravidian civilisation which came into India from outside. Dr. Muir thinks that the Dravidians were an offspring of the Aryans after they entered India. I have discussed elsewhere these theories in great detail. There is no more reliable evidence of the Dravidian immigration into India than of the Aryan immigration into India. Nor is there any evidence that both the Aryan and Dravidian civilisations are but descendants of the Sumerian civilisation which arose in Mesopotamia. Some theorists affirm that the Sumerian culture was Dravidian. Sir Arthur Keith says: "They had big, long and narrow heads; their affinities were with the peoples of the Caucasian or European type; and we may regard South-Western Asia as their cradle and until evidence leading to a different conclusion comes to light". Mr. Wooley also says that, having regard to their physical traits, the Sumerians "were of the Indo-European stock". One view is that the Mohenjo Daro civilisation belonged to the fourth millennium B.C. and was pre-Aryan. I have shown above how the Aryan civilisation must be assigned to 8000 to 1000 B.C. The fact is that there is no evidence to prove that the Indus-Valley civilisation was pre-Aryan or Dravidian or pre-Dravidian and came into India from Sumeria. It is more likely that just as the Aryans went into Persia, there was

a spreading of the people in the Indus-Valley into Sumeria. My own view is that India was the original home of both Aryans and Non-Aryans and that the former spread east and west into Punjab and the Gangetic basin from the banks of the Saraswathi and that the latter spread south from the Punjab and that the former also spread south later on and that after some clashes and conflicts they both blended into one people and evolved a common culture. No doubt the basic languages of the so-called Dravidians of South India are quite different in roots and structure from the Sanskrit language, though they are now largely Sanskritised. But it is absurd to talk of Aryan and Dravidian races, as both the communities belonged to one race and the difference of language was not due to any difference of race I would prefer to call them Aryans and Dravidians without importing any racial idea into such a description. The word *Aryan* merely means noble and the word *Dravidian* merely means that one group finally went to South India. Many scholars assign 3000 or 4000 B.C. to the Indus Valley civilisation, and it seems to be less old than the Aryan civilisation, which flourished from 10000 B.C. to 8000 B.C.

As I have discussed the matter fully elsewhere, I shall merely record my conclusions here Both the Rig Vedic and Indus-Valley civilisations are Indian in origin. Both contributed to the formation of Hinduism as it is to-day Sir John Marshall says in his *Mohenjo-Daro and Indus Civilisation*: "But, taken as a whole their religion is so characteristically Indian as hardly to be distinguishable from still living Hinduism". The worship of Shiva and the Mother Goddess then is very much alive even to-day. The cognate Rig Vedic concepts also have blended therewith to form the Hinduism as it is to-day. It might also be that there were many Aryan communities also in the Indus-Valley though the bulk of them was in the region of the Saraswathi. After all there was no racial or cultural difference despite linguistic difference between the Aryans and the Dravidians and though there were clashes there were contacts as well. Sir John Marshall himself says: "It may be, nay, it is

more than likely, that this civilisation was the offspring, not of any one race in particular, but of several born *perhaps of the soil itself and of the rivers than of the various breeds of men which they sustained* For, as far back as history can be traced, the population of Sind and the Punjab has been a blend of diverse elements and there is no reason for assuming that it was other than heterogeneous in the earlier age with which we are now concerned." As I have said elsewhere: "The most likely theory which fits in with all the facts is that the Punjab and especially the Saraswati region was the immemorial birth-place and home-land of the Aryans; that the Indus-Valley civilisation was probably Dravidian or rather Non-Aryan because of the evidence of the script and the language there (though there are sufficient evidences of its Aryan character as well); that possibly the Non-Aryans spread first into South India; that the Aryans spread east and west and eventually trekked South as well; that it is possible that some of those who were called Rakshasas were such Non-Aryans; that others who were so called were Aryans who had fallen from the Vedic standards; that the Dasyus and Dasas and Asuras were Aryan renegades and not Non-Aryans; and that after various clashes and conflicts, all the social groups coalesced into one great Hindu community, forming a composite culture in which the Aryan element was predominant" It is thus wrong to say that the Indus Valley excavations have in any manner overthrown the conclusions arrived at by a study of the Rig Veda and a consideration of all the facts relating to it On the whole Indus Valley civilisation is slightly less old than the Rig Vedic civilisation and the date 3000 to 4000 B.C. can be assigned to it.

Coming down to the Ramayana itself, the first fact to be noted about it that Valmiki was Rama's contemporary. In the Ayodhya Kanda it is said that Rama and Sita and Lakshmana went to Valmiki's hermitage and bowed before him (LVI, 16). He was evidently the bard of the Rama era as Vyasa was the bard of the Krishna era and as Kalidasa was the bard of the Vikrama era. Both Valmiki and Vyasa were luckier than any

other epic poet in the world because Homer and Virgil merely summed up older legends and Milton wrote about what no living man could have seen, whereas Valmiki and Vyasa had perfect human beings as their contemporaries. There is thus a ring of biographical verisimilitude in their descriptions. Their faith in their heroes as incarnate Godhead has enabled them to lift their poems not only to aesthetically and morally supreme heights but also to spiritually supreme heights and has lifted their poems to the rank of scriptures. They were also far luckier than Plato who was throughout his life in search of a philosopher-king who would exemplify his ideal of humanity and usher in a golden age of plenty and prosperity and peace and perfection and whose search was dogged by failure at every step and ended in a total and miserable failure at the end.

Another noteworthy feature is that the Moolaramayana says.

रामः सीता मनु प्राप्य राज्यं पुनरवासवान् । (Bāla, I, 89).

Thus the past tense is used here. In the later stanzas the future tense is used. It is thus likely that the poem was composed soon after the coronation of Rama. We find in the third chapter of the Bālakanda the following verse:

रामाभिपेकाभ्युदयं सर्वसैन्य विसर्जनम् ।
स्वराष्ट्रंरंजनंचैव वैदेह्याश्च विसर्जनम् ॥
अनागतं च यत्किंचि द्रामस्य वसुधातले ।
तच्चकारोत्तरे काव्यं वाल्मीकि र्भगवानृषिः ॥ (III, 37, 38).

This implies that the events after Sita's disappearance belonged to the Uttarakanda. The first verse in the fourth canto of the Bālakanda says.

प्राप्त राज्यस्य रामस्य वाल्मीकिर्भगवानृषिः ।
चकार चरितं कृत्स्नं विचित्रपदमात्मवान् ॥ (IV, 1).

Govindaraja says in his commentary on this verse that it shows that Rama was reigning when the Ramayana was composed.

(प्राप्तराज्यस्येत्यनेन रामराज्य करणकाले रामायणकरणमिति गम्यते). In the Yuddhakanda it is said:

> दश वर्ष सहस्राणि दश वर्ष शतानि च ।
> भ्रातृभिस्सहितः श्रीमान् रामो राज्यमकारयत् ॥
> आदिकाव्य मिदं त्वार्षं पुरा वाल्मीकिना कृतम् ॥ (Yuddha, CXXXI, 102, 103).

Verse 112 calls the poem इतिहासं पुरातनम् and verse 118 calls it पुरावृत्तमाख्यानम् । These words show that the work describes the past life of a person.

The Uttarakanda begins thus:

> प्राप्त राज्यस्य रामस्य राक्षसानां वधे कृते ।
> आजग्मु ऋषय स्सर्वे राघवं प्रतिनन्दितुम् ॥

It thus begins with the arrival of the sages to felicitate Rama after his coronation and before he sent off the guests who had come for the coronation and not merely with the events after the banishment of Sita It is strange that throughout the Uttarakanda only the past tense is used in regard to the narration of the events of Rama's life including his own ascension to paradise. It will be stranger to say that all these facts were prophetically foretold and recited before Rama in the presence of all. It is also to be noted that the Uttarakanda narrates many events in many chapters up to Sita's disapperance, whereas we have only 14 brief chapters after that event.

From the above facts we may well infer that very probably the poet wrote the poem in sections. Such a method is found elsewhere also. Vyasa's *Harivamsa* and *Bhāgavata* were supplements to the Mahābhārata. Homer's *Odyssey* is but a sequel to his *Iliad.* Milton's *Paradise Regained* was intended and designed by him as a second part added to his *Paradise Lost.* Many centuries later Goethe wrote his famous *Faust* and later on added a second part to it. Tennyson wrote *Morte D' Arthur* first and later on took up the Arthurian story from the beginning. He further wrote *Locksley Hall* and later on added a sequel to it.

Further, in the Yuddha Kanda there is a separate *Phalasruthi* (फलश्रुति) or statement of beneficial results which will accrue from a study of the Ramayana. If the entire Ramayana including the entire Uttarakanda was composed at one and the same time and was recited and chanted before Rama, the Phalasruthi will be found at the end of the Uttarakanda alone. But now we have three Phalasruthis—one in the Moola Ramayana, another in the Yuddha Kanda and a third in the Uttara Kanda, while there is no Phalasruthi at the end of any other Kanda. That is a clear indication that the poem was composed in three parts.

I incline to the view that soon after Rama's coronation the poet Valmiki originally composed his poem from Chapter V of the Balakanda and ended it with the coronation of Rama and that of Bharata as *Yuvaraja*. Verses 92 and 93 of Chapter CXXXI are in a long metre and generally Valmiki uses long metres only to complete and round off a chapter. Thus the poem must have closed with the line.

नियुज्यमानोऽपि च यौवराज्ये ततोऽभ्यषिंचद्भरतं महात्मा ॥

(Yuddha, CXXXI, 93).

In fact the last verse in Canto II of the Balakanda stops with Ravana's death and not with Rama's ascension to Paradise (as we find in Conto I).

तदुपगत समाससंधियोगं सममधुरोपनतार्थं वाक्यबद्धम् ।
रघुवरचरितं मुनिप्रणीतं दशशिरसश्च वधं निशामयध्वम् ॥

Thus in the Ramayana as originally composed by the poet, all the events after the coronation of Sri Rama lay yet in the womb of time. It is worthy of note that the poem is commended by the poet himself in verses 3 and 4 of Chapter V of the Balakanda.

इक्ष्वाकूणामिदं तेषां राज्ञां वंशे महात्मनाम् ।
महदुत्पन्नमाख्यानं रामायणमिति श्रुतम् ॥
तदिदं वर्तयिष्यामि सर्वं निखिलमादितः ।
धर्मकामार्थसहितं श्रोतव्यमनुसूयया ॥

It is hence clear that the portion of the poem originally composed began with Chapter V and ended with the coronotion. It is

also to be remembered that it is unlikely that the verses in the past tense in Chapter V about the Ramayana having been sung before Rama and in his presence were themselves sung before Rama. Thus Chapters I to IV must have been added later on.

It is very likely that Valmiki continued the poem long afterwards embodying the later events also and wrote the Uttara Kanda. The fact seems to be that the trend of events brought him into closer and more intimate touch with Sita and later yet with Rama. After Sita was left at his hermitage his disciples told him about her lamentations. He evidently got very indignant then. In Balakanda, III, 42, he is called उदारधीर्मुनिः (the sage with a large mind; but in Uttara, XLIX, 1 he is called उग्रधीः (the indignant sage).

सीतां रुदन्तीं दृष्ट्वा तां तत्र वै मुनिदारकाः ।
प्राद्रवन्यत्र भगवानास्ते वाल्मीकि रुग्रधीः ॥

He runs up to her.

तपसा लब्धचक्षुष्मान् प्राद्रवद्यत्र मैथिली ।

He speaks to her thus.

स्नुषा दशरथस्य त्वं रामस्य महिषी प्रिया ।
जनकस्य सुता राज्ञः स्वागतं ते पतिव्रते ॥
आयान्ती चासि विज्ञाता मया धर्मसमाधिना ।
कारणं च सर्वं मे हृदयेनोपलक्षितम् ॥
तव चैव महाभागे विदितं मम तत्त्वतः ।
सर्वं च विदितं मह्यं त्रैलोक्ये यद्धि वर्तते ॥
अपापां वेद्मि सीते त्वां तपोलब्धेन चक्षुषा ।
विस्रब्धा भव वैदेहि सांप्रतं मयि वर्तसे ॥

(Uttara, XLIX, 11 to 14).

After Kusa and Lava were born, he taught the poem as described above to them and they became experts in singing it. Eventually, they sang it in its then form, from Chapter V of the Balakanda to the coronation before Rama himself during his Aswamedha sacrifice as described in the Uttara Kanda.

The very word *Uttara* indicates something additional and subsequent to what had gone before. It shows that the composition was a sequel or a later companion volume. If the whole work from तपस्स्वाध्यायनिरतं to वलं विष्णोः प्रवर्धतां had been written as one whole in the sequence in which it stands to-day, the description would have been not षट्काण्डानि तथोत्तरं but तथा कांडानि सप्त च and there would not have been the inexplicable anomaly of the description that the work consisted of 500 sargas. In fact Kandas I to VI contain 77 + 119 + 75 + 67 + 68 + 131 or 537 sargas whereas the Uttara Kanda alone consist of 111 sargas (Chapters). The fact that the past tense is used throughout the Uttara Kanda shows that it was composed after Rama's ascension to paradise. It is evident that there was but little of glory left in Rama's life after Sita's disappearance and Valmiki had no heart in the writing of any of the post-Sita episodes. The later cantos (XCIX to CXI) in the Uttara Kanda show that Rama was heart-broken (परमदुर्मनाः—Uttara XCIX, 3) and lived without her for some time merely doing his routine duties and establishing his sons and Bharata's sons and Lakshmana's sons in various kingdoms to carry on his righteous rule and getting ready for his own ascension to paradise.

I think, further, that Valmiki added later on two Phalasruthis to the two volumes. Evidently they were added after the whole work was finished. That is why in the Yuddha Kanda Phalasruthi it is said in the past tense that Rama performed Aswamedhas and other sacrifices during 10,000 years and reigned for 10,000 + 1,000 years.

राज्यं दशसहस्राणि प्राप्य वर्षाणि राघव. ।
शताश्वमेघाना जह्रे सदश्वान् भूरिदक्षिणान् ॥
दशवर्षसहस्राणि दशवर्षशतानि च ।
भ्रातृभिः सहितः श्रीमान् रामो राज्यमकारयत् ॥

(Yuddha, CXXXI, 91, 102).

Further, the words राकृतं and पुरातनं and पुरावृत्तमाख्यानं in (आदिकाव्यमिदं त्वार्षं पुरा वाल्मीकिना कृतम् । इतिहासं पुरातनम् । एवमेतत् पुरावृत्तमाख्यानं भद्रमस्तु वः—

Yuddha CXXXI, 106, 116, 122,) show that the Phalasruthi in the Yuddha Kanda was written long after the composition of the poem itself. The words एवमेतत् पुरा वृत्तमाख्यानं भद्रमस्तु वः occurs also in the Uttara Kanda Phalasruthi (CXI, 25.)

It seems to me, further, that Cantos I to IV of the Balakanda must have been finally added. It is not necessary for the purpose of critical research and re-construction to discount and discredit the beautiful story about the origin of the Ramayana. I am a believer in its truth and it has in it great psychological and æsthetic and spiritual truths. There is no other story like it anywhere else in the world. Of course if the interests of truth require that it should be sacrificed we must do it. But they do not so require. Once we realise with the eye of faith that the poem is not a mere national saga or a mere invented story but is the interplay of the divine and the human, there is nothing crude or abnormal in Valmiki's seeking inspiration from Narada or in Brahma's blessing the poem and in Valmiki's composing the poem after such inspiration and blessing. But that is not the point for consideration here. Taking it that the poem had a divine origin and inspiration and blessing, the question is when the cantos relating to Narada and Brahma were written and added as a prologue to the poem. Sometimes prologues are written after the work is completed as in the case of Tennyson's *Idylls of the King*, and earlier than Tennyson in the case of Goethe's *Faust* which itself was composed in two parts. The poem having been written in two parts with two benedictory epilogues, the prologue kept up the same line of evolution The technique of prophesying was woven into Canto I and also into the Uttara Kanda (see Canto 98). The question is not whether, as a Rishi (sage) blessed by Brahma, Valmiki foresaw, even at the beginning, the grand finale of Rama's earthly career. The question is when the Uttara Kanda which uses the past tense throughout was actually composed. Strangely enough the only places where the future tense is used in the Uttara Kanda are in Canto 98 and in the Phalasruthi portion where there is a statement that Ayodhya will become depopulated and will become the capital again in the time of King

Rishabha, whereas the main story of the Uttara Kanda is narrated in the past tense.

अयोध्याऽपि पुरी रम्या शून्या वर्षगणान् बहून् ।
ऋषभं प्राप्य राजानं निवासमुपयास्यति ॥ (Uttara, CXI, 9).

Canto I thus uses the past tense when describing the events up to the coronation in Kandas I to VI and the future tense in regard to the events in the Uttara Kanda. It is also noteworthy that in the table of contents in Canto II we have more events than those described in Canto I. Such a table of contents presupposes the prior completion of the poem. The fact that Canto II refers to the abandonment of Vaidehi as separate from the future events (अनागतं) lends some colour to the view that probably in the Uttara Kanda the portion up to the abandonment of Sita was composed as an earlier portion while the second portion of the Uttara Kanda was composed later on.

The most remarkable example of the technique of prophecy is perhaps that contained in Cantos 50 and 51 of the Uttara Kanda. When Lakshmana returns from Valmiki's hermitage, there is a conversation between him and Sumantra. Sumantra tells him that the sages had foretold that Rama would become separated not only from Sita but also from Bharata and Lakshmana and Satrughna. Sumantra tells him also another episode wherein the sage Durwasas tells Dasaratha that Vishnu was cursed by the sage Bhrigu that as he killed his wife to help the gods against the demons he should be born as a man and know the grief of separation from his wife and that Vishnu incarnated as Rama and that Rama must abide by Bhrigu's curse and that Rama's sons by Sita would be crowned by Rama but not at Ayodhya.

त्वां च मैथिलीं चैव शत्रुघ्नभरतावुभौ ।
संत्यजिष्यति धर्मात्मा कालेन महता महान् ॥ (Uttara, L, 12).
अयोध्याया. पती रामो दीर्घकालं भविष्यति ।
तत्र पत्नीवियोगं च दीर्घकालं गमिष्यति ॥ (Uttara, LI, 20).

The verse.

दशवर्षसहस्राणि दशवर्षशतानि च ।
रामो राज्यमुपासित्वा ब्रह्मलोकं गमिष्यति ॥

which occurs in Bāla, I, 97, occurs also in Uttara, LI, 22.

It may be asked why the singing of the poem by Kusa and Lava before Rama was introduced in two places, viz. Cantos 93 and 94 of the Uttara Kanda and Canto 4 of the Bala Kanda. That episode was introduced into the Uttara Kanda in its natural place as the events happened in the course of the sequence of events. Canto 4 of the Bala Kanda must have been composed last and finally added to round off the work. The description in it is far more elaborate and poetic than that in the Uttara Kanda. It eulogises the poem; it says that it was first sung by Kusa and Lava before the sages in the forest; and it says further that when it was sung before Rama, Rama was so enraptured by it that he slid from the throne and sat near the singers in the assembly and along with the crowd. These charming features were newly added in the later description. It is not likely that the poet would have embarked on a praise of the poem when he had it sung before Rama himself.

I do not agree with Mahamahopadhyaya Hara Prasad Sastri's view that the entire Canto I was a later interpolation by another hand and that the cantos containing the Phalasruthi could not have been the work of the original poet. The writing of the Phalasruthi is a favourite literary method. We find it in the Mahabharata and in the Bhāgawata and elsewhere in Indian literature. Nay, we find a brief Phalasruthi in respect of the story of Skanda as narrated by Valmiki in the 37th Canto of the Bala Kanda. My view is that Valmiki himself wrote the poem in three sections as stated above, i.e. the first part, Kandas I to VI, as described above, up to the coronation of Rama, the earlier portion of the Uttara Kanda up to the abandonment of Sita, and then the remainder of the Uttara Kanda, and also added the Phalasruthis and finally rounded off the work into an artistic whole by composing Cantos I to IV of the Bala Kanda, though

leaving ample traces of a final unification of his compositions.

I have shown above how such a writing of a great work in various sections in found elsewhere also in the literary history of the world. I feel that a careful scrutiny of Valmiki's work leaves us no option but to hold that Valmiki was Rama's contemporary and was the peerless bard of a peerless hero, that the poem in its first stage stopped with Rama's coronation, that in its second stage it stopped at Rama's Aswamedha sacrifice, and that in its third stage it described Rama's later life and ascension. There was only one Phalasruthi at first at the end of the Yuddha Kanda. Later on the phalasruthi at the end of the Uttara Kanda was added and the poem was given a wonderful rounded artistic unity. Finally's Canto 1 to 4 of the Bālakānda were added and amptified as stated above with a phalasruthi at the end

It may very properly be asked why the indirect but artistic method of story-telling which is found in the poem was adopted. If we had a biography of the modern type, the Ramayana will naturally begin with the fifth canto of the Bala Kanda. If we had an epic of the western type, the poem would have ended with the coronation of Rama. The epics of Homer and Virgil end that way. But in India the epics pass on to the supreme heights of renunciation and sublimation of life. The Ramayana is not a mere biography. It is a great poem. It is a great epic poem. It is a great religious epic. It is also a supreme hymn and symphony. If we remember this vital fact, we can realise the significance of the introduction of Cantos I to IV of the Bala Kanda and of the Phalasruthi contained at the end of Canto I of the Bala Kanda, in addition to the phalasruthis at the end of the Yuddha Kanda and at the end of the Uttara Kanda.

I am thus of opinion that there can be no doubt about the contemporaniety of Rama and Valmiki and I hold that Kandas I to VI up to Rama's coronation were composed by the poet soon after the coronation of Rama and that the sequel was written partly during the life-time of Rama and partly after his ascension

to paradise. The date of the composition of the Ramayana will have to be settled on this basis.

Weber points out that the name of Valmiki is found cited among the teachers of the Taittiriya Pratisakhya. Valmiki's name is found also in the Vajasaneyi Sanhita. Further, Valmiki himself says that his poem is an amplification of the Veda (वेदोपबृंहण—Bāla, IV, 6). The Ramayana must have been composed long after the Vedas. It shows the existence of many great kingdoms in North India and in South India which are not found in the Vedas. If shows also that the hermitages of the sages had gone up to the banks of the Godavari and that Agasthya had gone even further south.

The lower limit of the date of the Ramayana is afforded by the dates of the Mahabharata and Panini and Kalidasa. I shall show in the second portion of this work the posteriority of the Mahabharata to the Ramayana. Panini refers to Kausalya and Kaikeyi in his Sutras. Goldstucker assigns the 9th or 10th century B.C. to him. The latest date assigned to him is the 4th century B.C. Valmiki's poem contains many pre-Panini archaisms. Kalidasa expressly refers to Valmiki as his master and inspirer. In *Raghuvamsa* he calls him as *Poorva Suri*. In my two volumes on Kalidasa, I have shown that he belonged to the 1st Century B.C. It must be noted also that Pataliputra (Patna) which was built about 400 B.C. is not referred to by Valmiki in his poem though other cities in eastern India are stated in it.

Coming down to the date of the Mahabharata war, we have to note that tradition assigns it to the end of the Dwaparayuga, i.e., 3139 B.C. The Vishnu Purāna says that on the day of the ascension of Sri Krishna to Paradise the Kaliyuga began.

यस्मिन् कृष्णो दिवं यातस्तस्मिन्नेव तदाहनि ।
प्रतिपन्नं कलियुगम् ॥ (V. 37).

See also Bhagawata, XIIth Skandha, II, 29 to 33; Vayu Purana, II, 37 to 42; Matsya Purana, CCXXI, 52. The duration of Sri

Krishna's life is said to have been 125 years and 7 months and 8 days. The Mahabharata says that the race of Sri Krishna was destroyed 36 years after the Great War and that the Pandavas reigned for 36 years after the war and departed from the world soon after the beginning of the Kaliyuga. According to the Surya Siddhanta, Kali Yuga began at midnight on Thursday, 17th February 3102 B.C. In a Nasik inscription in 638 A.D. (Saka Era 560) the year is stated to be 3740 in the Yudhishitra era i.e., the era beginning with victory of the Pandavas in the Great War. I may refer also to Professor Max Duncker's view that "the era of Yudhishtira is said to have preceded that of Vikramaditya by the space of 3044 years and to have commenced about 3100 B.C." (*History of Antiquity*. Vol. IV, page 219). The indologists of the west and of India give diverse and irreconcilable dates as the date of the Great War and hence I think that we ought to accept the traditional date (3139 B. C) as it has not been disproved and overthrown. The Mahabharata was composed by Viyasa who was a contemporary of Sri Krishna and the Pandavas. I must have been composed about 3000 B.C., though it has been added to and expanded from time to time later on.

What then is the age of Rama and Valmiki and the Ramayana? It was long after the age of the Vedas and must have been long prior to the age of the Mahabharata. I think that the following figures, viz. about 4000 to 8000 B.C. for the Vedas, about 5000 to 6000 B C. for the Ramayana, and about 3000 B.C. for the Mahabharata are as near the truth as we can reach in the present state of Indian chronology.

CHAPTER V

Characterisation in the Ramayana

The *Surya Vamsa* or Solar race of Kings is a name to conjure with in India. The Soma Vamsa or Lunar Race of Kings is an equally famous line. The origins of both are mythical and are described in Skandha IX of the Bhagawata

and also in other Puranas. Kalidasa's famous poem *Raghuvamsa* describes the Surya Vamsa Kings. The opening lines in Canto I of the poem where he describes them are deservedly famous. Valmiki does not embark upon a lengthy description of them but gives us a peep into their greatness. He says that they were entitled to the overlordship of earth and were always valorous and victorious.

सर्वा पूर्वमियं येषामासीत्कृत्स्ना वसुन्धरा ।
प्रजापतिमुपादाय नृपाणां जयशालिनाम् ॥ (Bāla, V, 1).

Sri Rama was the greatest of them.

इक्ष्वाकुभ्योऽपि सर्वेभ्यो ह्यतिरिक्तो विशां पते ॥ (Ayodhya, II, 28).

Sri Krishna was the greatest person in the Soma Vamsa. The Hindus believe that both were *Avataras* (incarnations) of God Vishnu. There is an old adage that Rama lived Dharma whereas Krishna taught Dharma and that we must do as Rama did and as Krishna taught. This is an imperfect way of looking at their lives. Both taught nobly and lived nobly. Krishna taught the highest truths of ethics and metaphysics to Arjuna and Uddhava and the Bhagawad Gita and the Bhagawata contain such teachings. The Ramayana however does not contain such teachings except here and there. But in Valmiki's *Yogavasishta* the poet reaches the sublimest heights of religion and metaphysics. In the Mahabharata and especially in the Bhāgawata, Viyāsa kept Krishna on the divine level and took pains to remove the purely human concept which might be generated by Krishna's works and deeds. But in the Ramayana, Valmiki, while showing the superhuman character and deeds of Rama, prevented our concept of Rama from soaring away into divine levels and made Rama insist again and again that he was only a man, leaving it to the sages and the gods and others to reveal his divinity and expressing himself at the divine level of consciousness only rarely during his life.

Valmiki delineates with perfect art fascinating life-story of Rama and Sita and Rama's brothers. It has fascinated the Indian

nation in his life time and ever after. What is the secret of this fascination? Rama's *tyāga* was not the only great act of renunciation in the universe. Buddha's renunciation was a supreme renunciation. The world abounds in similar acts of renunciation. But why should Rama get our heart's homage in a peerless measure? Partly because in his case we find in combination the grace of God and the ethical height of a great man. Partly also it is because he not only exhibited righteousness and renunciation in his own person but kindled that mood by precept and example in others as well. All who came within the sphere of his pervasive influence were pulled up to his unique and supreme level. The poet also is responsible for the peerless hold of Rama on our minds because in no other poem has the poet kept up, as Valmiki has done, his resolve to mingle the human and the divine and present to the world an ideal for all times and climes.

In fact, in the literature of the whole world, the three supreme epics of India are unique in that they pass on from righteous enjoyment to supreme renunciation. The *Iliad* begins with a quarrel over some girls and ends with the destruction of Troy and the bringing back of the abducted Helen. There is no doubt some similarity of theme between the *Iliad* and the Ramayana. Both deal with the fatal influence of beauty, the abduction of a supremely beautiful woman, and the destruction of the abductor and his supporters in war. But what a difference is there between them! The Ramayana is rooted in righteousness and sublimates righteousness into renunciation. No such trait is found in the *Iliad* or the *Odyssey*. Indeed the reattainment of a disturbed sovereignty appears to be an end in itself in the literature of the west. Nothing more is found in the *Æneid* or in the *Lusiad* or *the Chronicles* of *the Cid* or the crude fifth-rate *Beowulf*. It is only in India that we hear of the empire of renunciation as being higher than the empire of power and wealth and fame and love and enjoyment. Nowhere else has it been said that the highest bliss is in the highest renunciation. *Tena Tyaktena Bhunjeeyath* says the Isavasya Upanishad. It is only in the *Ramayana* and the Mahabharata that we find the heroes laying down the crown and going on a march

of renunciation. The *Paradise Lost* has no doubt a great theme. But when we compare it with the Bhāgawata we find the supremacy of the latter both in regard to the doctrine of repentance and redemption and the doctrine of God's goodness and grace.

The supreme beauty and charm of Valmiki's power of characterisation has deservedly evoked many admiring tributes by great scholars in the West. Schugel calls the Ramayana as "the noblest of the epics". Principal Griffith says: "Well may the Ramayana challenge the literature of every age and country to produce a poem that can boast of such perfect characfers as a Rama and a Sita......Nowhere, else are poetry and morality so charmingly united, each elevating the other as in this really holy poem." Sir Monier Williams says· "There are in the whole range of the world's literature few more charming poems than the Ramayana. The classical purity, the clearness and simplicity of its style, the exquisite touches of rare poetic feeling with which it abounds, its graphic descriptions of heroic incidents and of Nature's grandest scenes, the deep acquaintance it displays with the conflicting workings and most refined emotions of the human heart—all entitle it to rank among the most beautiful compositions that have appeared at any period and in any country." He says further: "Yet there are not wanting indications in the Indian Epics of a higher degree of cultivation than that represented in the Homeric poems......A deep religious meaning appears to underlie all the narrative......And in exhibiting pictures of domestic life and manners, the Sanskrit epics are even more valuable than the Greek and Roman." He says further: "Although the Hindus, like the Greeks, have only two great epic poems, namely, the Ramayana and the Mahabharata, yet to compare these with the Iliad or the Odyssey is to compare the Indus and the Ganges rising in the snows of the world's most colossal ranges, swollen by numerous tributaries spreading into vast shallows or branching into deep divergent channels, with the streams of Attica or the mountainous torrents of Thessaly."

I. SRI RAMA

One of the unique traits of Rama's life—and of the delineation of Rama in the poem—is the way in which his perfection was looked at from different angles of vision by different persons and yet all were uplifted and purified and redeemed and saved by their diverse modes of approach to him. His own immediate relatives were full of a pure and tender affection for him as son or as brother or as wife or as servant. Dasaratha and Kausalya felt his greatness but their parantal affection was so supreme that it filled their hearts and allowed no room in it for other feelings. His charm as a lively and loveable and loved lad and later as a noble and unselfish prince was so great that they had no time for other thoughts. After all the true religious doctrine is that the various attitudes to God.—Sānta (dispassion), Dasya (service), Sakhya (companionship), Vatsalya (tenderness), and Mādhurya (love)—are all equally doorways to Grace and Salvation. Dasaratha says:

सत्यं दानं तप स्त्यागो मित्रता शौचमार्जवम् ।
विद्याच गुरुशुश्रूषा ध्रुवाण्येतानि राघवे ॥
क्षमा यस्मिन्दमस्त्यागः सत्यं धर्मः कृतज्ञता ।
अप्यहिंसा च भूतानां तमृतेकागति र्मम ॥ (Ayodhya, XII, 30, 33).

Even Kaikeyi, in her usual natural mood before it was defiled by Manthara's evil counsel, says.

धर्मज्ञो गुरुभि र्दान्तः कृतज्ञः सत्यवाक् शुचिः ।
रामो राज्ञः सुतो ज्येष्ठो यौवराज्यमतोऽर्हति ॥ (Ayodhya, VIII, 14).

Sita's language naturally thrills with an affection too strong for words.

सुखं वने विवत्स्यामि यथैव भवने पितु ।
अचिन्तयन्ती त्रीँल्लोकां श्चिन्तयन्ती पतिव्रतम् ॥
शुश्रूषमाणा ते नित्यं नियता ब्रह्मचारिणी ।
स्वर्गेऽपि च विना वासो भविता यदि राघव ।
त्वया मम नरव्याघ्र नाहं तमपि रोचये ॥

वने विवत्स्यामि यथा पितु र्गृहे तवैव पादावुपगृह्य संमता ॥
(Ayodhya, XXVII, 11, 12, 20, 21).

This aspect will be elaborated by me later The subjects of the kingdom look at him with equal affection but a naturally larger detachment. It is his paternal love for them and his tender treatment of him as their equal that stand out foremost in their thoughts.

व्यसनेषु च सर्वेषां भृशं भवति दुःखितः ।
उत्सवेषु च सर्वेषु पितेव परितुष्यति ॥ (Ayodhya, II, 42).

यश्च रामं न पश्येत्तु ये च रामो न पश्यति ।
निन्दितस्स भवे ल्लोके स्वात्माप्येनं विगर्हते ॥ (Ayodhya, XVII, 14).

Rama's early and supreme prowess in killing Tataka and breaking the bow of Siva had carried his name far and wide as a mighty and invincible hero. Hence the people of other lands admired him as a hero and the evil-minded beings dreaded his righteous wrath. Maricha describes thus his first appearance as a boy hero.

रामो विग्रहवान् धर्मः साधुः सत्यपराक्रमः । (Āranya, XXXVII, 13).
अजातव्यंजनः श्रीमान् पद्मपत्रनिभेक्षणः ।
एकवस्त्रधरो धन्वी शिखी कनकमालया ॥
शोभयन् दंडकारण्यं दीप्तेन स्वेन तेजसा ।
अदृश्यत ततो रामो बालचन्द्र इवोदितः ॥ (Āranya, XXXVIII, 14, 15).

वृक्षे वृक्षे च पश्यामि चीरकृष्णाजिनांबरम् ।
गृहीतधनुषं रामं पाशहस्तमिवान्तकम् ॥ (Āranya, XXXIX, 14).

Tara says:

रामः परबलामर्दी युगान्ताग्निरिवोत्थितः ।
निवासवृक्षस्साधूना मापन्नानां परा गतिः ।
आर्तानां संश्रयश्चैव यशसश्चैकभाजनम् ॥ (Kishkindha, XV, 18, 19).

When we come to the sages, we find that they knew his divine qualities and prowess and yet were partly fascinated by

his peerless beauty and partly eager to confirm his vow to act and behave like a man. That is why they do not proclaim clearly his being a divine incarnation. Narada calls him a perfect man and Sita as a perfect woman.

बहवो दुर्लभाश्चैव ये त्वया कीर्तिता गुणाः ।
मुने वक्ष्याम्यहं बुद्ध्वा तैर्युक्तः श्रूयतां नरः ॥ (Bāla, I, 7).

सर्वलक्षणसंपन्ना नारीणामुत्तमा वधूः ॥ (Bāla, I, 17).

विश्रुत स्त्रिषु लोकेषु यशसा विक्रमेण च ।
पितृभक्तिश्च सत्यं च त्वयि धर्मश्च पुष्कलः ॥ (Aranya, VI, 9).

Viswamitra says:

✓अहं वेद्मि महात्मानं रामं सत्यपराक्रमम् ।
वसिष्ठोऽपि महातेजा ये चे मे तपसि स्थिताः ॥

See also Bala XXII, 13 and 14. (Bāla, XIX, 14).

Satānanda says:

पूजार्हं सर्वदेहिनाम् ॥ (Bāla, LI, 5).

It is in the Uttara Kanda that the sage Agasthya affirms outright the divinity of Rama, though he did not do so when he taught Aditya Hridaya to Rama and told him how to kill Ravana.

When we come to the poet himself, he largely restrains himself but occasionally the glory of Rama carries him away from his restraint and reticence. In the first sarga in Ayodhya Kanda he gives us a most admirable and enthusiastic summation and estimate of Rama's human qualities and yet says clearly that Rama is Vishnu incarnated as man. (Ayodhya, I, 7 to 33.) The gods also kept the secret well enough. After the janasthana victory, they merely said:

अहो वीर्यं महो दाक्ष्यं विष्णोरिव हि दृश्यते । (Āranya, XXX, 36).

It was after Ravana's death that they revealed the incarnation of Rāma (Yuddha, CXX).

Most remarkable of all is the imperturbable reticence of Rama himself. He speak of himself of a man but acts like God

and makes us feel his divinity and surrender our hearts to him in a passion of prayer for his grace.

Such was Rama and such was his greatness. We feel that devotion to him will purify and uplift and save us. We can exclaim with Sabari:

अद्यमे सफलं जन्म स्वर्गश्चैव भविष्यति ।
त्वयि देववरे राम पूजिते पुरुषर्षभ ॥
चक्षुषा तव सौम्येन पूतोऽस्मि रघुनन्दन ।
गमिष्याम्यक्षयां ल्लोकां स्त्वत्प्रसादादरिंदम ॥ (Āranya, LXXIV, 12, 13).

The character of Rama stands on a supreme pedestal. The art of the poet has been lavished on his effort in painting Rama's character vividly and in a manner which is sure to charm and attract all human hearts. The key to Rama's character is found in the name itself. Kalidasa calls the name as the world's highest auspiciousness (जगत्प्रथममंगलम्). Valmiki gives the clue to the name and the character when he says रामो रमयतां श्रेष्ठः (Ayodhya, LII, 1). He says further लोकहिते रताः (Bāla, XVIII, 26), and सर्वे भूत हिते रतः (Yuddha, XXV, 117). The latter expression occurs often in the Gita and contains the essence of the perfection of human nature. *Rama loved all and won the love of all.* That is the proof of his divinity as well as his perfection of humanity.

It is a unique fact—which may sound strange to modern ears—that Rama is proud of calling himself equal to a Rishi and of being called and revered as a Ṛiṣhi India is the only country which exalts the Rishi ideal and in which people are more eager to trace their descent to a sage rather than to a bandit chief. In a well-known verse a Rishi is thus described as a man of continence and austerity and controlled appetite and as a man of meditation and as one whose blessings and curses are irresistibly effective and as one wedded to truth.

ऊर्ध्वरेतास्तपस्योग्रः नियताशी च संयमी ।
शापानुग्रहयोः शक्तः सत्यसन्धो भवेदृषि. ॥

Rama says about himself that he is like a Rishi and does not wish to live in the earth merely for wealth or power or enjoyment.

नाहमर्थ परो देवि लोकमावस्तुमुत्सहे ।
विद्धिमामृषिभिस्तुल्यं केवलं धर्ममास्थितम् ॥ (Ayodhya, XIX, 20).

The words महर्षि समतेजसि (with radiance like that of a great sage Ayodhya, XII, 31), and महर्षिमिव राघवं (Rama who is like a Maharshi), Ayodhya, XCIX, 13), show the same truth clearly. Even Ravana says that the words of Rishis are ever true, (नमिथ्या ऋषि भाषितम्—Yuddha, LX, 11).

In another portion of the poem the poet brings in the word *Purushottama* (in some editions the word is *Purusharshabha*) and hints how Rama is God incarnate on earth. It is well-known that the word Bhagawān is used about God and that it implies six supreme qualities (षाड्गुण्य).

ऐश्वर्यस्य समग्रस्य वीर्यस्य यशसः श्रियः ।
ज्ञान वैराग्ययो श्चैव षण्णां भग इतीरणा ॥

Valmiki slightly alters the above enumeration of the qualities so as to fit in with a man and says that Rama was glorious with six qualities viz. non-injury and sympathy and learning and righteousness and control of the senses and control of the mind.

आनृशंस्यमनुक्रोशः श्रुतं शीलं दमः शमः ।
राघवं शोभयन्त्ये ते षड्गुणाः पुरुषोत्तमम् ॥ (Ayodhya, XXXIII, 12).

In fact it is the presence in one and the same person of high qualities that are seen in separated glory in various men that is the most unique fact in Rama's character. Valmiki stresses this truth in many portions in his poem. It is enough to give a few examples here.

भवान् क्रियापरो लोके भवान् दैवपरायणः ।
आस्तिको धर्म शीलश्च व्यवसायी च राघव ॥ (Kishkindha, XXVII, 35).

उत्साहः पौरुषं सत्त्वमानृशंस्यं कृतज्ञता ।
विक्रमश्च प्रभावश्च सन्ति वानर राघवे ॥ (Sundara, XXVII, 15).

सत्येन लोकान् जयति दीनान् दानेन राघवः ।
गुरून् शुश्रूषया वीरो धनुषा युधि शात्रवान् ॥

सत्यं दानं तपस्त्यागो मित्रता शौचमार्जवम् ।
विद्या च गुरुशुश्रूषा ध्रुवाण्येतानि राघवे ॥ (Ayodhya, XII, 29, 30).

Tenderness and valour and truth and munificence and austerity and comradeship and humility and learning shone together in Rama in constellated union. According to the terminology of Indian Æsthetic (अलंकारशास्त्रं) Rama is a Dheerodāttanāyaha, i.e., a hero who is always calm and kind and matchless in might.

That was why he was loved by ordinary men as well as by the all-knowing sages, by friends as well as by foes, by the family circle as well as by the public at large. The poet is not satisfied with himself describing Rama's noble qualities. He is keen on making us feel that the qualities appealed to the hearts of all, I have referred above to Dasaratha and Kaikeyi. Kausalya calls Rama as धर्मात्मा सर्वभूतप्रियंवदः (righteous and sweet-spoken, Ayodhya, XXIV, 2). Sumitra is even more full of admiration for him. (see Canto XL Lakshmana says that Rama does the impossible (दुष्कर कारिणः—Ayodhya, XXXII, 2) and that he is Rama's younger brother by birth but his slave because of his noble qualities:

अहं त्वरजस्तस्य गुणै दास्यमुपागतः ॥

Bharata calls him as his brother and father and relation and says that he is Rama's slave.

यो मे भ्राता पिता बन्धु र्यस्य दासोऽस्मि धीमतः ॥
(Ayodhya, LXXII, 32).

Rama's love for his kith and kin and for the public was as deep as their love for him. When Dasaratha resolves to crown him as Yuvaraja, Rama tells Lakshmana that he (Lakshmana) must enjoy the sovereignty along with him. (Ayodhya, IV, 43, 44, XCVII, 5 to 7) Rama's love for the people and their love for him are thus described by the poet.

अवेक्षमाणः सस्नेहं चक्षुषा प्रपिषन्निव ।
इंवा च रामः स्नेहेन ताः प्रजाः स्वाः प्रजा इव ॥ (Ayodhya, XLV, 5).

कि समर्थं जनस्यास्य कि प्रियं कि सुखावहम् ।
इति रामेण नगरं पितृवत्परिपालितम् ॥ (Ayodhya, LVII, 14).

यथा च भ्रातृषु स्निग्धस्तथास्मास्वपि राघवः । (Ayodhya, VI, 23).

When he was banished they mourned his banishment as if it was a personal banishment.

अनार्थिनस्सुताः स्त्रीणां भर्तारो भ्रातरस्तथा ।
सर्वे सर्वं परित्यज्य राममेवानुचिन्तयन् ॥ (Ayodhya, XLI, 19).

It is no doubt difficult to have a complete comprehension of the many-sided greatness of Rama,

वक्तुं न शक्तो रामस्य नरः कश्चिद्गुणान्क्षितौ । (Yuddha, XXX, 31).

But yet an attempt will here be made by me to do so as well as it may be done with our finite comprehension. The most obvious trait which struck everyone was Rama's perfect beauty and grace of form. The beauty was the beauty wherein masculine strength was blended with supreme grace without being liable to be overpowered by the latter to the point of effeminacy. The beauty of divine beings may be regarded as being epicene in type but the sharp antagonism of sexual physiognomy somehow gets attenuated and even eliminated in divine loveliness.

रूपौदार्यगुणैः पुंसां दृष्टिचित्तापहारिणम् । (Ayodhya, III, 28).

ततः कमलपत्राक्षः श्यामो निरुदरो महान् ॥ (Ayodhya, XXXIV, 1).

रूपसंहननं लक्ष्मीं सौकुमार्यं सुवेषताम् ।
ददृशु र्विस्मिताकारा रामस्य वनवासिनः ॥ (Āranya, I, 23).

तं पद्मदलपत्राक्षं सिंहविक्रान्तगामिनम् ॥ (Sundara, XXV, 16).

I have already referred to Maricha's descriptior of the boy Rama as he appeared along with Viswamitra. I know that much captious criticism is made in regard to the detailed description of Rama's person in Canto XXXV of the Sundara Kanda. Such a description is merely a literary technique to show the poet's knowledge of the science of human loveliness (Sāmudrikā Lakshmana). In Sundara Kanda Chapter XXVII verse 45 Hanuman refers to the faultless perfection of Sita's beauty and say that every portion of her form was perfect in its loveliness. Nay, Sita herself gives a full list of her physical perfections in Yuddha Kanda, Canto XLVIII.

Valmiki describes also Rama's mental excellences. Rama was young in age but old in wisdom. He combined softness and sweetness.

ज्ञानवृद्धो वयो बालो मृदु वीर्यं गुणान्वितः । (Ayodhya, XLV, 8).

He was proficient in all the arts of peace and war (Bāla, XVIII, 26, 28; Yuddha, II, 4; IV, 44). He was also a master of the musical art.

गान्धर्वे च भुवि श्रेष्ठो बभूव भरताग्रजः । (Ayodhya, II, 36).

He is described also as सारग्राही (one who could see the essence of things, Aranya, LXVII, 1). Another mental excellence was his love of the beauty of nature.

राज्यं वा वनवासो वा वनवासो महोदयः । (Ayodhya, XXII, 29).

न राज्याद्भ्रंशनं भद्रे न सुहृद्भिर्विनाभवः ।
मनो मे बाधते दृष्ट्वा रमणीयमिमं गिरिम् ॥ (Ayodhya, XCIV, 3).

Equally great was Rama's excellence as a warrior and as a statesman. In the Gita he is called as the greatest of all warriors (रामः शस्त्रभृतां वर.—X, 31). He had the noblest chivalry, the highest standards of nobility, and the greatest tenderness even to foes, combined with invincible and incomparable prowess. But he would never speak about his own powers.

वीर्यवान्न च वीर्येण महाता स्वेन विस्मितः । (Ayodhya, I, 23).

Yet he revealed it in words when swept out of his usual composure by any indignity shown to him or when he had to cheer his followers. (See Yuddha, XVIII, 23, XXI, 22, CI, 49, 55, 57). He stood always for *dharma Yuddha* and adopted only righteous methods in battle.

Among the most charming qualities of Rama were his high sense of royal duties and his magnanimity in peace and war. That was why he won the love of even his foes (रिपूणामपि वत्सल.—Yuddha, L, 56). The most charming feature about Rama's military glory is his vow to give *abhaya* (refuge and protection) to all. See Yuddha, XVIII, 3, 33, As a statesman and as a ruler he was merciful to all but he was stern to the evil-doers.

He attended to his public duties with unremitting attention. He felt miserable because for four days after he sent away Sita he was prostrate with grief and did not attend to public affairs. (Uttara, LV, 4, 6).

I may refer here to certain other rare qualities of Rama before proceeding to deal with his peerless moral and spiritual qualities. He was very playful and charming and affectionate in his domestic relations and especially towards his mother,

कदा परिणतो बुद्ध्या वयसा चामरप्रभः ।
अभ्युपैष्यति धर्मज्ञस्त्रिवर्ष इव लालयन् ॥ (Ayodhya, XLIII, 16).

He was always courteous and truthful and sweet-spoken to all. He always spoke with a charming smile on his lips and when he met a person he was always the first to speak.

प्रियवादी च भूतानां सत्यवादी च राघवः । (Ayodhya, I, 33).

स्मितपूर्वाभिभाषी चच । (Ayodhya, I, 43).

He used to embrace his friends whom he fondly loved. The joy of such embrace was felt not only by his brothers but also by Guha and Jataya and Hanuman and Sugriva and Vibhishana. (Ayoddhya, XV, 28, LI, 41, LXVII, 23 , Yuddha I, 13; Yuddha, XIX, 24)

Further, he had always a high reverence for womanhood. Even under the greatest provocation, and even in regard to Kaikeyi or even to Surpanakha, he never did an unkind act or used a harsh word or even harboured an adverse thought towards them. He would not even look at the wives of others and was of immaculate purity. (See Ayoddhya, LXXII, 48; Aranya IX, 3 to 6)

His love for Sita was as pure as it was boundless all through his life The poet's description of in the Aranya Kanda of Rama after separation from Sita is one of the highlights of universal literature. The description of longing love and of nature's moods in relation to human moods has reached its highest peak in the world's literature in Chapters I and XXX of the Kishkindha

Kanda. The delineation of the mutual devotion of Rama and Sitā is another of the highlights of the world's literature and that ideal love is still the beaconlight ot India's heart.

Equally remarkable was his unvarying devotion to his parents and his brothers He placed the duty to the father on the loftiest pedestal in the realm of duties (Ayodhya, XVIII, 16; XIX, 22; XXI, 36; 41, 42; 48). Whether other nations follow this ideal or not, it is immaterial for us. We prefer to do so and walk in Rama's footsteps.

The moral qualities of Rama were supreme and sublime. Even Kaikeyi was impressed by them.

धर्मज्ञो गुरुभिर्दान्तो कृतज्ञः सत्यवाक् शुचि । (Ayodhya, VIII, 14).

Nay, even Vali says :

रामः करुणवेदी च प्रजानां च हिते रतः ।
सानुक्रोशो जितोत्साहः समयज्ञो दृढव्रतः ॥
(Kishkindha, XVII, 16).

Mareecha also says :

रामो विग्रहवान् धर्मः साधुः सत्यपराक्रम ॥
(Āranya, XXXVIII, 13).

Foremost among his moral qualities was his love of truth. He says to Kaikeyi: "Rama never speaks in two ways" (रामो द्विर्नाभिभाषते—Ayoddhya, XVIII, 30). He tells Sugreeva :

अनृतं नोक्तपूर्वं मे न च वक्ष्ये कदाचन ॥ (Kishkindha, VII, 22).

He tells Jābāli :

सत्यमूलानि सर्वाणि सत्यान्नास्ति परं पदम् ॥
नैव लोभान्न मोहाद्वा नह्य ज्ञाना त्तमो न्वितः ।
सेतुं सत्यस्य भेत्स्यामि गुरोस्सत्यप्रतिश्रवः ॥
(Ayodhya, CIX, 13, 17).

He was equally desirous that his father's love of truth should not be marred in any respect.

त्वा महं सत्यमिच्छामि नानृतं पुरुषर्षभ ॥ (Ayodhya, XXXIV, 48).

In the same manner the other basic virtues stated by Manu, viz. ahimsa, astheya, saucha and indriyanigraha, i.e. non-injury,

non-covetousness, purity and self—control, were vital elements of his moral nature. His nature was one of singular balance and he was never elated by success or depressed by failure.

न वनं गन्तुकामस्य त्यजतश्च वसुन्धराम् ।
सर्वलोकातिगस्येव लक्ष्यते चित्तविक्रिया ॥ (Ayodhya, XIX, 38).

Equally remarkable were his self-forgetfulness and self-sacrifice. He says that he does not want to enjoy anything which is tainted by harm to others and which is hence like food mixed with poison.

यद्द्रव्यं बान्धवानां वा मित्राणां वा क्षये भवेत् ।
नाहं तत्प्रतिगृह्णामि भक्षान् विषकृतानिव ॥ (Ayodhya, XCVII, 4).

He was always of a forgiving disposition. He bore no ill-will even to Kaikeyi and said that her decree of banishment was according to the divine plan

कैकेय्याः प्रतिपत्तिर्हि कथं स्यान्मम पीडने ।
यदि भावो न दैवोऽयं कृतान्तविहितो भवेत् ॥ (Ayodhya, XXII, 16).

He sends the same affectionate farewell to her through Sumantra as to his own parents. (Ayodhya, LII, 30). He questions Bharata in the same fond manner about the welfare of all of them and calls Kaikeyi as Arya (Ayodhya, C, 11) He prostrates before all of them with equal reverence (Ayodhya, CIII, 18).

The infinite tenderness of his nature overflowed to others beyond the magic circle of his relations. He loved his friends like Guha with supreme affection and they returned it with equal love. Guha says:

न हि रामात् प्रियतरो ममास्ति भुवि कश्चन ॥ (Ayodhya, LI, 4)

His affection for Jatayu is equally remarkable. (Aranya, LXVII. 29). He is called भृत्यानुकंपी (tender to his servants and dependents, Ayodhya, LII, 59). Nay, he was attentive to the feeding and welfare of his horses (Ayodhya, LI, 45, 46).

While he had peerless comradeship for his equals and supreme compassion for his inferiors, his love rose to the heights

of his devotion in regard to his elders. He respected those who were his elders in wisdom and conduct and age. He used to spend much time in their company and learn from them and win their love. This is a vanishing trait in the modern age.

शीलवृद्धै ज्ञानवृद्धै वयोवृद्धैश्च सज्जनैः ।
कथयन्नास्तवै नित्यमस्त्रयोग्यान्तरेष्वपि ॥ (Ayodhya, I, 12)
संमतश्चास्ति वृद्धानां तांश्च पृच्छसि संशयान् ॥ (Ayodhya, CVI, 3).

The high ethical qualities of Rama sprang from his unwavering exaltation of Dharma.

धर्मार्थकामाः खलुतात लोके समीक्षिता धर्मफलोदयेषु ।
ते तत्र सर्वे स्युरसंशयं मे भार्येवा वश्याभिमता सुपुत्रा ॥
(Ayodhya, XXI, 56).

He was such a fountain of purity that those who saw him became pure themselves. The poet says also that he who did not see him and whom he did not see would be censured by the world and by his own soul.

मुहूर्तमपि राम त्वां ये च पश्यन्ति केचन ।
पाविता स्स्वर्गभूताश्च पूज्यास्ते सर्वदेवतैः ॥ (Uttara, LXXXII, 10).

यश्च रामं न पश्येत्तु यं च रामो न पश्यति ।
निन्दित स्सभवे ल्लोके स्वात्माप्येनं विगर्हते ॥ (Ayodhya, XVII, 14).

He was the protector of all good people and the refuge of all who were in distress as described by Tara Devi.

निवासवृक्षस्साधूना मापन्नानां परा गतिः ।
आर्तानां संश्रयश्चैव यशसश्चैकभाजनम् ॥ (Kishkindha, XV, 19)

Though Rama was always of a cheerful and peaceful and mild and calm and quiet and loving and forgiving disposition, yet on occasions when he was compelled to fight or punish or admonish or reprimand he knew how to assume and exhibit krodha and nigraha (anger and punishment)—which, however, was only intended to be an eventual *anugraha* (grace) in disguise.

In the Moola Ramayana Narada puts in the same verse his anger and his forgiveness.

कालाग्निसदृशः क्रोधे क्षमया पृथिवीसमः ॥ (Bāla, I, 18).

Valmiki says: अमोघक्रोधहर्षश्च (Ayodhya, I, 23). Sita Devi says: स्थानक्रोध प्रहर्ता च (Sundara, XXXIV, 31). When Jābāli used a sceptic's arguments to lure Rama back to his kingdom, Rama was very angry though he maintained his composure and spoke with reverence to that sage. (इति ब्रुवन्तं वचनं सरोषम्—Ayodhya, CIX, 37). When the Ocean-God did not appear despite his prayers, Rama became furious (क्रोध विस्फारिते क्षणः—Yuddha, XXI, 25). When Rama ordered the Vānaras not go near the towns, they were afraid of his anger. He is called there *Bheemakopa* (Yuddha, IV, 39). When he spoke to Sita in bitter-seeming words after the death of Ravana, the poet says that Rama's anger was hid in his heart (हृदयान्तर्गतक्रोध —Yuddha, CXVIII, 1).

The poet's supreme power of characterisation and life-like portraiture is seen in the manner in which he allows slight human frailties to pierce or peep through Rama's superb self-command and self-composure. In Chapter LIII of the Ayodhya Kanda, the poet shows Rama as breaking down with emotion when he spends the first night out of his capital and away from his parents. In the Aranya Kanda and the Kishkindha Kandā, the poet makes Rama a disconsolate lover, and the scenes wherein he describes Rama's passionate longing and grief after Sita's abduction are unmatched in the world's literature for sheer poetic beauty and emotional poignancy. Similarly, when he hears from Hanuman that Sita was killed by Indrajit, Laxmana bursts into a paroxysm of depreciation of Dharma and personal sorrow and world-denunciation in verses which throb with pulsating poignancy and sound a strangely modern note.

शुभे वर्त्मनि तिष्ठन्तं त्वामार्य विजितेन्द्रियम् ।
अनर्थेभ्यो न शक्नोति त्रातुं धर्मो निरर्थकः ॥

भूतानां स्थावराणां च जंगमानां च दर्शनम् ।
यथास्ति न तथा धर्मस्तेन नास्तीति मे मतिः ॥

यस्यार्थास्तस्य मित्राणि यस्यार्थास्तस्य बान्धवाः ।
यस्यार्थाः स पुमां लोके यस्यार्थाः स च पंडितः ॥
(Yuddha, LXXXIII, 14, 15, 35).

I shall finally refer here to Rama's spiritual qualities. The modern mind is prone to equate morality and spirituality. But though these are cognate, yet they are diverse. There is a difference between mere morality as a matter of law or custom or convention, and morality as an act of obedience to God's commandments or as a natural expression of the love and joy of the soul, just as there is a difference between mere deference to one's parents and reverential affection for them as divinities (मातृ देवो भव; पितृ देवो भव; Ayodhya, XXXV, 52). Rama's adoration of God in prayer and his faithful performance of *sandhyā* and of *japas* and *homas* are dwelt upon by the poet again and again.

स्नात्वा कृतोदकौ वीरौ जेपतुः परमं जपम् ।
(Bāla, XXIII, 2, 17, 21).

See also Bala, XXXI, 2; XXXV, 8; LXV, 32; Ayodhya, XLVI, 13; XLIX, 2, L, 48; LVI, 29, 31, 32; LXXXVII, 18; Aranya, VII, 23; VIII, 3; XVI, 42; XVII, 2; Uttara, XXXVI, 63. In Ayodhya, CII, the poet describes the performance of the Srāddha ceremony by Rama to his deceased father. Rama performed many Aswamedha sacrifices. A peculiarly noteworthy fact is that when he wanted to perform the Rajāsuya sacrifice, Bharata told him that all the other kings owned his sway and that the performance of the sacrifice would involve their subjugation and destruction, and that thereupon Rama gave it up because no one should do an act calculated to cause pain to others.

लोकपीडाकरं कर्म न कर्तव्य विचक्षणैः ।
बालानां तु शुभं वाक्यं ग्राह्यं लक्ष्मणपूर्वज ॥
(Uttara, LXXXIII, 20).

Rama's worship of God Narayana is referred to again and again by the poet who indicates thereby that such a spiritual quality is the supreme realisation of life.

सह पत्न्या विशालाक्ष्या नारायणमुपागमत् ।
ध्यायन्नारायणं देवं स्वास्तीर्णे कुश संस्तरे ॥ (Ayodhya, VI, 1, 3).

कृतोदकः शुचि र्भूत्वा काले हुतहुताशनः ।
देवागारं जगामाशु पुण्यमिक्ष्वाकुसेवितम् ॥ (Uttara, XXXVII, 13).

II LAXMANA, BHARATA & SATRUGHNA.

Laxmana.

With subtle and seemingly artless art the poet divides the four brothers into two groups of two each and attaches Laxmana to Rama and Satrughna to Bharata. He sets off the equipoised jnana (wisdom) of Rama by the fiery energy of Laxmana and the poised devotion of Bharata to Rama by the fiery devotion of Satrughna to Bharata (Bāla, XVIII, 30, 31, 33; Aranya, XXXIV, 137.). The poet calls Laxmana as Lakshmisampanna (Bāla XVIII, 30, Yuddha, XLI, 10) and Lakshmivardhana (Kiskindha, XXXII, 13). Lakshmana was thus the abode of auspiciousness and the giver of auspiciousness—of all forms of auspiciousness including service to God (Bhagawath Kainkarya Lakshmi).

Lakshmana's attachment to Rama was a limitless and passionate attachment He says that if Rama had to enter fire or the forest he would do so first and that he does not want heaven or sovereignty if it is to be had without Rama's company.

दीप्तमग्निमरण्यं वा यदि रामः प्रवेक्ष्यति ।
प्रविष्टं तत्र मां देवि त्वं पूर्वमवधारय ॥ (Ayodhya, XXI, 17).

न देवलोकाक्रमणं नामरत्वमहं वृणे ।
ऐश्वर्यं वापि लोकानां कामये न त्वया विना ॥ (Ayodhya, XXXI, 5).

But such a flaming affection was also a reverential affection and a discerning affection and was broad-based an a perception of Rama's qualities. He says that he is Rama's younger brother by birth but is Rama's bond slave because of Rama's virtues. (अहमस्या वरजो भ्राता गुणै र्दास्य मुपागत —Kiskindha, IV, 12—See also

Ayodhya, XXXI, 10, 23, 25; LVIII, 31). When Kabandha seizes him, the poet says that he was in fear for Rama's sake and asked him to offer him to the demon and save himself. (Aranya, LIX, 37, 39)

Equally sincere and reverential was his devotion to Sita. When Rama refused to allow him to go with him, he fell at Rama's feet and prayed to Sita to plead with Rama for him (Ayodhya, XXXI, 2). He says later to Rama in a justly famous verse that he had seen only Sita's feet and not her form above her feet.

नाहं जानामि केयूरे नाहं जानामि कंकणे ।
नूपुरे त्वेव जानामि नित्यं पादाभिवन्दनात् ॥

(Kishkindha, VI, 21, 22).

See also Uttara, XLVIII, 21. Yet when she taunted and abused him when he did not run to Rama's aid after Maricha's stratagem, he flared up though with self-restrained dignity and spoke with faltering accents in which awe and affection and anger were blended and contended for mastery (See Aranya, XLV, 27 to 29, 32). Later on Sita herself spoke when she was in Lanka about Laxmana's noble character and his reticence and self control.

वृद्धोपसेवी लक्ष्मीवान् शक्तो न बहुभाषिता ।
राजपुत्रः प्रियः श्रेष्ठः सदृशः श्वशुरस्य मे ॥

(Sundara, XXXIX, 30).

In this way she atoned for her ireful words to him when he refused to go in search of Rama who had gone to seize the golden deer.

Lakshmana's nature was thus a composite one. His devotion to others never blinded him to their faults and he freely spoke out his mind. Though he was soft by nature (मृदुस्वभाव.—Kishkindha, XXXVI) his ire flamed forth when Dasaratha banished Rama (though he afterwards repented for his anger and cleansed his sin by praising Dasaratha in reverential terms, See Kishkindha, IV, 6, 7, 19), and when Sugriva forgot his

pledged word to Rama. (Ayodhya, XXI, 3, 12, 13; LVIII, 31; XXI, 11; XXIII, 2 to 6; Kishkindha, XXXIV, 13, 18). Rama refers also to Lakshmana's keenness of vision.

सर्वतश्चार्थितां दृष्टिः कानने निपुणोह्यसि ॥ (Āranya, XV, 3).

Lakshmana always stood for dynamic action as contrasted with dumb acquiescence. He went even to the length of abusing Dharma when Rama swooned after seeing the beheading of Māyā Sita. (Yuddha, LXXXIII). He never accepted the view that fate was all-powerful and that human initiative cannot prevail over fate.

विक्लवो वीर्यहीनो यः स दैवमनुवर्तते ।
वीरास्संभावितात्मानो न दैवं पर्युपासते ॥

(Ayodhya, XXIII, 16, 17, 18).

While Rama always harmonised fate and freewill, Lakshmana was always prone to exalt freewill and initiative over fate. Rama also on one occasion took the same attitude as Laxmana.

दैवसंपादितो दोषो मानुषेण मया जित ॥ (Yuddha, CXVIII, 5).

On another occasion Rama, when he was sore pressed by grief after Sita's abduction, took an ireful attitude and threatened to destroy the world, Laxmana pleaded with him to abate his ire. (Aranya, LXIV, 55, 56: LXV, 4, 9, 10). But ordinarily it was Rama that pulled up Laxmana when the latter's anger went beyond limits, e.g. when Laxmana spoke ill of Bharata and when he forgot Rama's express command and his own implicit obligation to protect Sita though he was cut to the quick by Sita's words. (Ayodhya, XCVI, 24; XCVII, 2; Aranya, LIX, 214). Rama was transported with joy when Laxmana saw Bharata's moral grandeur and praised him and thus purified himself of the sin of speaking ill of a good and godly man (Aranya Kanda, XVI, 27 to 36).

Rama always turned to Laxmana and leaned on him when he needed help and comfort. When Laxmana built a hermitage for Rama on the banks of the Godavari, Rama was transported with joy and embraced him and said that as long as Laxmana

was by his side he felt that his own father was alive and protected him.

भावज्ञेन कृतज्ञेन धर्मज्ञेन च लक्ष्मण ।
त्वया पुत्रेण धर्मात्मा न संवृत्तः पिता मम ॥ (Aranya, XV, 28, 29).

When Laxmana swooned on being hit by Ravana's *shakti* weapon, Rama broke forth into an irrepressible agony of grief.

न हि युद्धेन मे कार्यं नैव प्राणैर्न सीतया ।
देशे देशे कलत्राणि देशे देशे च बान्धवाः ।
तं तु देशं न पश्यामि यत्र भ्राता सहोदरः ॥
(Yuddha, CII, 11, 13).

In two places Rama calls Laxmana his right hand and his life in an external form. (रामस्य दक्षिणो बाहु र्नित्यं प्राणो बहिश्चरः—Aranya, XXXIV, 13; Yuddha, XXVIII, 24). Nay, Sita herself says that Laxmana was dearer to Rama than even herself.

मत्तः प्रियतरो नित्यं भ्राता रामस्य लक्ष्मणः ॥
(Sundara, XXXVIII, 63).

To my mind Laxmana seems to rise to the height of his nature when, after leaving Sita in the forest, he came back and spoke in a sorrowful yet admonishing philosophic mood to Rama saying that Rama should not have bowed down to mere calumny (Uttara, LII, 7 to 15). Rama calls him a man of great wisdom (Mahabhuddi) and gives a moving and calm reply and says that he wishes to drown his sorrow in public duty.

दुर्लभस्त्वीदृशो बन्धुरस्मिन्काले विशेषतः ।
यादृशस्त्वं महाबुद्धे मम सौम्य मनोनुगः ॥ (Uttara, LIII, 2).

Bharata.

The twin poles on which Bharata's character turnes are devotion to Rama and devotion to Dharma. His inflexible dual devotion is wedded to a peerless composure and serenity and dignity. Dasaratha tells Kaikeyi that Bharata was even more virtuous than Rama

रामादपि हि तं मन्ये धर्मतो बलवत्तरम् । (Ayodhya, XII, 62).

After Rama's banishment Kausalya in her deep grief doubts his nobility and sincerity but soon perceives his greatness.

दिष्ट्या न चलितो धर्मादात्मा ते शुभलक्षणः ।

वत्स सत्यप्रतिज्ञो मे सतां लोकानवाप्स्यसि ॥ (Ayodhya, LXXV, 61).

He reprimands Kaikeyi and sets out to bring back Rama.

यो मे भ्राता पिता बन्धु र्यस्य दासोऽस्मि धीमत ।

(Ayodhya, LXXII, 32; LXXIII, 2).

When he meets Guha, Guha suspects him but is soon disarmed by his transparent devotion and purity and simplicity (Ayodhya, LXXXV, 12). Valmiki describes him as being as pure as the sky. (आकाश इव निर्मल —Ayodhya, LXXXV, 8). When Bharata sees the place where Rama and Sita lay on the bare ground and grass he takes an oath that he also will sleep on the bare ground on grass and eat roots and fruits and wear matted locks (Ayodhya, LXXXVIII, 26). When he goes to Bharadwaja's hermitage, the sage offers him a throne but Bharata worships it as Rama's throne and bows before it and sits on the adjacent minister's seat with a fan in his hand.

आसनं पूजयामास रामायाभिप्रणम्य च ।

वालव्यजनमादाय न्यषीदत्सचिवासने ॥ (Ayodhya, XCI, 38).

Even before he meets Rama, Bharadwaja softens him and illuminates his mind with a sense of the divine purpose.

न दोषेणावगन्तव्या कैकयी भरत त्वया ।

रामप्रव्राजनं ह्येतत्सुखोदर्कं भविष्यति ॥

देवानां दानवानां च ऋषीणां भावितात्मनाम् ।

हितमेव हि भविष्यद्धि रामप्रव्राजनादिह ॥ (Ayodhya, XCII, 29, 30).

Bharata however sticks to his resolve to do his duty to bring Rama back When Lakshmana suspects Bharata's motive in coming, Rama admonishes him and says that Bharata's nobility of nature is such that if he asks him to give the crown to Lakshmana he would unhesitatingly do so.

उच्यमानोऽपि भरतो मया लक्ष्मण तत्त्वत ।

राज्यमस्मै प्रयच्छेति बाढमित्येव वक्ष्यति ॥ (Ayodhya, CXVII, 18).

The resolve with which Bharata leaves the army behind and goes on foot to Rama is one of the high-lights of literature.

यावन्न रामं द्रक्ष्यामि लक्ष्मणं वा महाबलम् ।
वैदेहीं वा महाभागां नमे शान्ति र्भविष्यति ॥
यावन्न चन्द्रसंकाशं द्रक्ष्यामि शुभमाननम् ।
भ्रातुः पद्मपलाशाक्षं नमे शान्ति र्भविष्यति ॥
यावन्न चरणौ भ्रातुः पार्थिवव्यंजनान्वितौ ।
शिरसा धारयिष्यामि नमे शान्ति र्भविष्यति ॥
यावन्न राज्ये राज्यार्हः पितृपैतामहे स्थितः ।
अभिषेकजलक्लिन्नो नमे शान्ति र्भविष्यति ॥

(Ayodhya, CXVIII, 6 to 9).

The religious mind sees here an exposition of the different stages of mukti (salvation or liberation) viz. sālokya, sameepya, sāroopya and sāyujya (being in paradise, nearness to God, identity of form with God, and union with God). To my mind the emotional and æsthetic crescendo is even more attractive. When Bharata sees Rama he is so overcome by emotion, he falls down in a swoon without reaching Rama's feet which he yearns to reach and touch and hold and is not able to say one word more than "Arya" when he is able to speak.

इत्येवं विलपन् दीनः प्रस्विन्नमुखपंकजः ।
पादावप्राप्य रामस्य पपात भरतोरुदन् ॥
दुःखाभितप्तो भरतो राजपुत्रो महाबलः ।
उक्त्वार्येति सकृद्दीनं पुनर्नोवाच किंचन ॥
बाष्पापिहितकंठश्च प्रेक्ष्य रामं यशस्विनम् ।
आर्येत्येवाथ संक्रुश्य व्याहर्तुं नाशकत्तदा ॥
शत्रुघ्नश्चापि रामस्य ववन्दे चरणौ रुदन् ।
तावुभौ च समालिंग्य रामश्चाश्रूण्यवर्तयत् ॥

(Ayodhya, CXIX, 37 to 40).

आघ्राय रामस्तं मूर्ध्नि परिष्वज्य च राघवः ।
अंके भरतमारोप्य पर्यपृच्छत्समाहित ॥ (Ayodhya, C, 3).

The verses describing the dialogue of Rama and Bharata and the gift of Padukas (sandals) by Rama to Bharata are unmatched in dignity and beauty in the whole of the world's literature. When finally Rama sends Hanuman to see how Bharata receives the news of his return and to judge if Bharata wants to reign himself and also tells Hanuman that Bharata should reign if he wants to do so, he does so to make Bharata's nobility known to the whole world. After Rama returns, Bharata remembers Rama's injunction to him to protect Kaikeyi and not to be angry towards her (मातरं रक्ष कैकेयीं मारोषं कुरुता प्रति—Ayodhya, CXII, 27) and tells Rama that he had been worshipping her (पूजिता मामिका माता—Yuddha CXXXI, 2). When Rama proposes to crown Lakshmana as Yuvaraja, Bharata does not object but Lakshmana declines and then Rama crowns Bharata as Yuvarajah. Rama says about him :

न सर्वे भ्रातरस्तात भवन्ति भरतोपमाः । (Yuddha, XVIII, 15.)
संस्मराम्यस्य वाक्यानि मधुराणि प्रियाणि च ।
हृद्यान्यमृतकल्पानि मनःप्रह्लादनानि च ॥ (Āraṇya, XVI, 39).

Satrughna.

The characterisation of Satrughna is not one of the strong points of the poem. The poet deliberately made him, so to say, an annexure of Bharata. But though the character of Satrughna is but feebly limned, yet the poet has made it clear and distinctive enough. Whenever he names Satrughna, he often adds an adjective Nitya Satrughna (the killer of the eternal inner foes). (See Ayodhya, I; Yuddha, LXVIII, 11.) When he sees Manthara he has a sudden fit of anger and tries to cut her down and kill her. But Bharata restrains him, saying that women must not be killed and that he himself would have killed her and Kaikeyi but knew that Rama would not pardon him if he did so. (See Ayodhya, LXXXVIII, 21 to 23). Satrughna follows Bharata when the latter goes to seek and bring Rama back. We see him next only in the Uttara Kanda. When Rama asks him to fight and kill Lavanāsura, who is the King of Madhupuri and who is the son of Madhu, and to be crowned as king there, he demurs saying that while an elder

brother is uncrowned, the younger brother should not be crowned. But Rama crowns him immediately and he obeys Rama. He goes to Valmiki's asrama and that very night Sita's confinement takes place and Kusa and Lava are born. Lavana is eventually killed by him. He rebuilds Madhupuri during twelve years and goes back to Valmiki's hermitage and hears the Ramayana and then goes to Rama and stays there for seven days. He reigns afterwards at Mathura as per Rama's orders. When Bharata sends word to him about Rama's proposed ascent to heaven Satrugha divides his kingdom between his sons and goes to Rama and ascends to heaven with Rama.

III. DASARATHA

Dasaratha is, however, delineated by the poet with a firmer hand and a clearer manner. He is described as a great and just king. He tells Lakshmana clearly what are the ideals of his kingly line.

इदं हि वृत्तमुचितं कुलस्यास्य सनातनम् ।
दानं दीक्षा च यज्ञेषु तनुत्यागो मृधेषु च ॥ (Ayodhya, XL, 7).

He become, very old.

इदं शरीरं कृत्स्नस्य लोकस्य चरता हितम् ।
पांडुरस्यातपत्रस्य छायायां जरितं मया ॥ (Ayodhya, II, 7).

He rules a vast and wide empire.

यावदावर्तते चक्रं तावतीमे वसुन्धरा ।
प्राचीनाः सिन्धुसौवीराः सौराष्ट्रा दक्षिणापथाः ॥
वंगांगमगधा मत्स्या समृद्धाः काशिकोसलाः ।
तत्र जातं बहु द्रव्यं धनधान्यमजाविकम् ॥ (Ayodhya, X, 38, 39).

He is very old when his four sons are born. He loved them all but is passionately devoted to Rama.

तिष्ठे लोको विना सूर्यं सस्यं वा सलिलं विना ।
न तु रामं विना देहे तिष्ठेत्तु मम जीवितम् ॥ (Ayodhya, XII, 13.)

At the same time he is passionately attached to Kaikeyi. The poet even says that he was a *Kāmi* (a lover of feminine beauty.

and a desirer of sexual pleasure and a henpecked husband.). See Ayodhya, X, 17, 23, 27; XI, 1, 4; LII, 23; LIII, 8). His infatuation for the young queen Kaikeyi is very great. He neglects his eldest queen Kausalya and exposes her to indignities, (See Ayodhya, XX, 38, 39). He feels bound by the promised boons and feels quite unable to refuse to grant the boons demanded by Kaikeyi. He prays to her not to press for them.

अंजलिं कुर्मि कैकेयि पादौ चापि स्पृशामि ते ।
शरणं भव रामस्य माऽधर्मो मामिह स्पृशेत् ॥ (Ayodhya, XII, 36).

अनार्य इतिमामार्याः पुत्रविक्रायिकं ध्रुवम् ।
धिक्करिष्यन्ति रथ्यासु सुरापं ब्राह्मणं यथा ॥ (Ayodhya, XII, 79).

He eventually gets so angry with Kaikeyi that he interdicts the performance of his obsequies by Bharata if he approves of the banishment of Rama (Ayodhya, XII, 94). He denounces all women as evil—minded and selfish persons but immediately afterwards recalls his general indictment and says that his denunciation applies only to Bharata's mother.

धिगस्तु योषितो नाम शठाः स्वार्थपराः सदा ।
न ब्रवीमि स्त्रियस्सर्वा भरतस्यैव मातरम् ॥ (Ayodhya, XI, 103).

He says to Kausalya that his sight had gone along with Rama and that he is unable to see her and asks him to touch him with her hand.

रामं मेऽनुगता दृष्टिरद्यापि न निवर्तते ।
न त्वा पश्यामि कौसल्ये साधु मां पाणिना स्पृश ॥
(Ayodhya, XLII, 34).

A spark of energy shines in him when Kaikeyi gives a bark dress (Valkala) to Sita. He flares up and says that he had not granted any boon to Kaikeyi to that effect and orders plenty of jewels and dresses to be given to Sita to be used by her throughout the period of exile

वासांसि च महार्हाणि भूषणानि वराणि च ।
वर्षाण्येतानि संख्याय वैदेह्याः क्षिप्रमानय ॥ (Ayodhya, XXXIX, 15).

He eventually dies of grief due to separation from Rama and in the presence of Kausalya and Sumitra and abusing and denounc-

Kaiing keyi to the last. When after Sita's fire test, he meets Rama having come from heaven to do so, Rama prays to him to forgive and bless Kaikeyi and Bharata and to recall his curse that he abandoned them. At Rama's request Dasarata recalls his curse and forgives and blesses Kaikeyi and Bharata.

IV. OTHER MALE CHARACTERS.

The other male characters in the poem are very slightly drawn. Sumantra is an old friend and minister of the royal line. It was he that knows the prophecy about Rama's incarnation and induces Dasaratha to perform the sacrifices. He is devoted to Rama and rejoices at his coronation as *Yuvaraja*. (Ayodhya, XVI, 8 to 11). He swoons on hearing about Rama's banishment and abuses Kaikeyi outright (Ayodhya, XXXV, 6; XXXVI). Yet it is he that drive Rama and Sita and Laxmana in the royal chariot when they go into exile. Rama touches him with his right hand lovingly and asks him to go back.

ततोऽब्रवीद्दाशरथिः सुमन्त्रं स्पृशन्करेणोत्तमदक्षिणेन ।
सुमन्त्रशीघ्रं पुनरेव याहि राज्ञस्सकाशे भवचाप्रमत्तः ॥

(Ayodhya, LII, 19, 54).

It is then that Sumantra's pent up sorrow bursts forth and bears him along (Ayodhya, LII, 19, 54). Rama then pacifies him and persuades him to return to Ayodhya.

Of the sages (rishis) Vasishta and Viswamitra and Bharadwaja are drawn clearly, the others being more or less shadowy figures. Vasishta is described again as जपतां पर or जपतां श्रेष्ठ (the best of those who pray) (Bāla, LII, 1, 6; LV, 6; LVI, 13; LXV, 22, 24). He is called Brahma Vādi (teacher of Brahman). See Bāla, XXVI, 4. The reference is to Vasishta's teaching of spiritual truths to Rama as embodied by Valmiki in *Yoga Vāsishta*. Vasishta walks calmly through the stage of the Rama epoch as a great power of wisdom and equipoise. And yet when Rama is banished out of Ayodhya and Kaikeyi gives a bark dress (Valkala) to Sita, Vasishta is swept out of his usual majestic calm and shows anger at white heat and says that Sita

should not go to the forest and that even if Rama goes to the forest Sita can rule the kingdom because of the identity of husband and wife and that if Sita went into the forest with Rama he would go with them and that Bharata and Satrughna and all the subjects would go with them, leaving Ayodhya as an empty city for Kaikeyi to rule over it (Ayodhya, XXXVII, 26 to 33). The poet himself uses the word jalpathi (talks incoherently) when describing this tirade of Vasishta (एतस्मिं स्तथा जल्पति विप्रमुख्ये) (Ayodhya, XXXVII, 37). Later yet when Jābali preaches an agnostic philosophy to lure Rama back and Rama flares up in ire, Vasishta calms him and says that Jabali knows the truth but wants to induce Rama to return. Vasishta himself commands Rama to return. But Rama's reply is so clear and convincing that all the subjects of the kingdom applaud it and Vasishta has to bow to it. He has eventually the great joy of crowning Rama and being his guide, philosopher and friend throughout his life.

Viswāmitra is an even more picturesque figure in the Ramayana. Satānanda describes his career in full the Bāla-kanda, sargas 51 to 65. When Dasaratha refuses to send Rama, Viswamitra is full of ire. Vasishta pacifies him and advises Dasaratha to send Rama as demanded by Viswamitra. When the latter goes into the forest with Rama and Laxmana, he is their playful companion while being their guru. He tells them the great stories of what was then the past of India. His main purpose in life is to complete Rama's equipment as the supreme hero by imparting all the divine *asthras* to him and to see him married to Sita. Again and again he threw away the acquired merit of penance to save persons in sore straits. Hence he is the fittest man to teach and train Rama as the supreme embodiment of heroism and compassion. After the marriage of Rama and Sita, he disappears from the Ramayana altogether.

The description of Bharadwāja is one of the highlights of the poem. His wonderful penance and powers are glowingly described (सशितव्रतमेकाग्रं तपसा लब्धचक्षुषम्—Ayodhya, LIV, 11). Acting on his advice, Rama goes to the Chitrakoota hill. When

Bharata goes to fetch Rama, Bharadwaja gives him and his army a grand reception and dinner. He tells Bharata that Rama's exile would prove to be a service of great blessing to the universe (Ayodhya, CXII, 29; 30). When Rama returns along with Sita and Laxmana and his innumerable new allies and followers, the sages asks him to stay in his hermitage for a day and partake of the unparalleled and lavish hospitality offered by him, I have already referred to the sage Jābāli. Satānanda is the purohit (priest) of Janaka. He is the son of Gautama and Ahalya. He shows a very charming trait when he is overjoyed at the lifting of the curse on his mother because of Rama's grace (Bāla, LI, 4 to 9). It is he that tells Rama the marvellous history of Viswamitra's life.

The sages Sarabhanga and Sutheekshna are but faintly drawn in the poem. The great sages Agastya and Atri are referred in the poem in some detail. Rama goes to the āsrama of Agastya, and in the Uttara Kanda, Agastya gives a detailed description of the exploits of Ravana. In the Ayodhya Kanda Chapters 117 to 119 there is a charming description of Atri's āsrama and of the affection with which Atri's wife Anasuya receives and praises Sita.

The only other important character is Guha. His affection for Rama is unbounded and Rama returns it in an ample measure. Though he is of low birth Rama embraced him and calls him as a friend who is his own self, ममात्मसमस्थवा— (Yuddha, CXXVIII, 4). See also Ayodhya, L, 35, 41.)

V. SITA.

The poet has lavished as much art on the delineation of Sita as on the delineation of Rama. He has given her the highest pinnacle of being by making her self-born and by describing her as the adopted child of Janaka who was the abode of the highest spiritual wisdom. Rama says to her.

कुले महतिसंभूते धर्मज्ञे धर्मचारिणि । (Ayodhya, XXVI, 20).

See also Ayodhya, XXVIII, 13 ; Sundara, XVI, 151.

The poet is never tired of praising her peerless beauty. (Sundara X, 13). He calls her lotus—eyed (पद्मपत्रविशालाक्षी—Kishkindha I, 67, 100) and moon-faced (पूर्णचन्द्राननां Sundara, XV, 28). He says that her complexion was like gold (कनकवर्णांगी) (Sundara XV, 48; XVI, 21) and her body was soft and silken and smooth (मृदुसर्वांगी—Sundara, XXVIII, 19), and that her breath was like the fragrant breeze (निः श्वास इव सीताया वाति वायुर्मनोहरः। (Kishkindha I, 72) and that the always spoke with her lips parted in a charming smile (शुचिस्मितभाषिणी—Sundara, XVI, 21). He says that she was as beautiful as Rama was handsome and that each deserved the other, and that the empire of the whole world could not equal the empire of her heart.

अस्या देव्या यथारूपमंगप्रत्यंगसौष्ठवम् ।
रामस्य च यथारूपं तस्येयमसितेक्षणा ॥ (Sundara, XV, 51).
तुल्यशीलवयोवृत्तां तुल्याभिजनलक्षणाम् ।
राघवोऽर्हति वैदेहीं तं चेयमसितेक्षणा ॥ (Sundara, XVI, 5).
राज्यं वा त्रिषु लोकेषु सीता वा जनकात्मजा ।
त्रैलोक्यराज्यं सकलं सीताया नाप्नुयात्कलाम् ॥ (Sundara, XVI, 14).

Sita was married at a very young age to Rama. She herself says:

बालां बाल्येन संप्राप्तां भार्यां मां सहचारिणीम् ।
(Yuddha, XXXII, 26).

She lived with Rama in their palace at Ayodhya for twelve years before they went into exile (Aranya, XLVII, 4, 10). In the famous verses.

इयं सीता मम सुता सहधर्मचरी तव ।
प्रतीच्छ चैनां भद्रं ते पाणिं गृह्णीष्व पाणिना ॥
पतिव्रता महाभागा छायेवानुगता सदा ॥,

the most important words are सहधर्मचरी, पतिव्रता and महाभागा. They import the absolute harmony of ideas between Rama and Sita, her purity and her nobility Just as he is the incarnation of Dharma (रामो विग्रहवान् धर्मः), she also is Dharma incarnate.

धर्माद्विचलितुं नाहमलं चन्द्रात्प्रभा यथा ॥ (Ayodhya, XXXIX, 28).

The later portions of the poem bring out these qualities forcefully and faithfully. She adores Rama as God and respects Kausalya and Sumitra and Kaikeyi with equal love and reverence (Uttara, XLI, 27). She pleads with Rama to be allowed to accompany him into exile and tells him that astrologers had predicted that she would have to live in the forest and that she is pining for *Vana-Vāsa* (forest life) with him.

गमनं वनवासस्य कांक्षितं हि सह त्वया । (Ayodhya, XXIX, 8 to 14).

Rama is moved by her appeal and agrees to take her with him.

यत्सृष्टासि मया सार्धं वनवासाय मैथिलि ।
न विहातुं मया शक्या कीर्तिरात्मवतो यथा ॥ (Ayodhya, XXX, 29, 40).

Her loyalty to Rama is unmatched in literature and her greatness as a Pativratā (devoted wife) is unique. Even to this day no exposition of conjugal loyalty can surpass or equal hers. (Ayodhya, XXVII, 3 to 6). The poet says about her through Hanuman.

सनातने वर्त्मनि संनिविष्टां रामेक्षणां तां मदनाभिविष्टाम् ।
भर्तुं मनः श्रीमदनुप्रविष्टां स्त्रीभ्यो वराभ्यश्च सदा विशिष्टाम् ॥
(Sundara, V, 24).

अनुरक्ता हि वैदेही रामं सर्वात्मना शुभा ॥

The mutual love of Rama and Sita is this described by the poet in immoral words.

मनस्वी तद्गतस्तस्या नित्यं हृदि समर्पितः ।
प्रिया तु सीता रामस्य दाराः पितृकृता इति ।
गुणाद्रूपगुणाच्चापि प्रीतिर्भूयोऽप्यवर्धत ॥
तस्याश्च भर्ता द्विगुणं हृदये परिवर्तते ।
अन्तर्जातमपि व्यक्तमाख्याति हृदयं हृदा ॥
(Bāla, LXXVI, 26 to 28).

In the Sundara Kanda we find her moral greatness at its sublimest height. She lives a famished, ill-clad, grief-stricken life in Asoka Vana. The verses beginning with the famous verse

ततो मलिनसंवीतां राक्षसीभिस्समावृताम् ।

उपवासकृशां दीनां निश्वसन्तीं पुनः पुनः ॥ (Sundara, XV, 18).

contain a delineation which is unmatched in the world's literature. She wears only a few jewels which *Sumangalis* (married women) should never discard and ties up her other ornaments in the branches of the tree under which she sits (Sundara, XV, 41, 42). She is oblivious of the prison and her prison-keepers and is full of devotion to Rama.

नैषा पश्यति राक्षस्यो नेमान् पुष्पफलद्रुमान् ।

एकस्थहृदया नूनं राम मेवानुपश्यति ॥ (Sundara, XVI, 25).

स्वयं प्रहर्षं परमं जगाम सर्वात्मना राममनुस्मरन्ती ॥

(Sundara, XXXI, 19).

See also Sundara XIX, 7, XXXII, 11. She feels that by the power of her chastity she could reduce Ravana to ashes but she does not want to do so because there was no command by Rama to do so and because such an act would lessen Rama's glory. (Sundara, XXII, 20). Mandodari feels that Ravana's glory had already been burnt up by the fire of Sita's chastity.

पतिव्रतायास्तपसा नूनंदग्धोऽसि मे प्रभो । (Yuddha, CXIV, 123).

Hanuman also says that Lanka was burnt by Sita's glory. सीतायास्तेजसादग्धां (Sundara, LI, 36). He says that the fire which he lit in Lanka and with which he burnt down Lanka could not prevail against the fiercer fire of Sita's chastity.

अथ वा चारुसर्वाङ्गी रक्षिता स्वेन तेजसा ।

न नशिष्यति कल्याणी नाग्निरग्नौ प्रवर्तते ॥ (Sundara, LV, 23).

Her invocation to the god of fire to be cool to Hanuman when the cloths tied round his tail were set fire to shows her consciousnesss of the power of chastity.

मंगलाभिमुखी तस्य सा तदासीन्महा कपेः ।

उपतस्थे विशालाक्षी प्रयता हव्यवाहनम् ॥

यद्यस्ति पतिशुश्रूषा यद्यस्ति चरितं तपः ।

यदि वास्त्येकपत्नीत्वं शीतो भव हनूमतः ॥ (Sundara, LIII, 27, 28).

The poet refers to various sweet and charming traits of her character such as her smile-lit softness and sweetness and splendour of speech, her patience, her courtesy, her playfulness, her love of flowers and silk garments and shining ornaments, her piety, etc.

बालेवरमता सीता बालचन्द्रनिभानना । (Ayodhya, LX, 10).

नूपुरोद्घुष्टहेलेव खेलं गच्छति भामिनी ।

इदानीमपि वैदेही तद्रागान्न्यस्तभूषणा ॥ (Ayodhya, LX, 19).

कल्याणीं कल्याणतरवादिनीम् ॥ (Kishkindha, I, 68).

See also Aranya, LXI, 27 ; Kiskindha, LXVI, 25, Yuddha, XXXIV; 17, CXXXI, 22. But yet when Rama declines to take her with him to the forest, she shows her individuality and strength and force of character and unbending courage, going to the extent of taunting him with effeminacy (Ayodhya, XXX, 23). When Rama takes an oath to destroy the cruel and sinful Rakshasas, she gently remonstrates and pleads with him for trying to harm persons who never harmed him (Aranya, IX, 24). When he explained his vow and showed how he valued her advice, she withdrew her remonstrance. See Aranya, X, 19, 21, 22).

Three episodes stand out very prominently in her life. Like Rama she exalts the virtue of the protection of the helpless and the week.

प्रणिपातप्रसन्ना हि मैथिली जनकात्मजा ॥

(Sundara, XXVII, 58, LVIII, 89).

भवेयं शरणं हि वः । (Sundara, LVIII, 90).

She would not allow Hanuman to punish the demonesses who had persecuted her.

पापानां वा शुभानां वा वधार्हाणां प्लवंगम ।

कार्यं करुणमार्येण न कश्चिन्नापराध्यति ॥ (Yuddha, CXVI, 44 to 46).

Hanuman is transported by her noble forgiveness and says that she is eminently fit to be the dharmapatni of Rama.

युक्ता रामस्य भवती धर्मपत्नी यशस्विनी । (Yuddha, CXV, 48).

When Rama speaks in a tone of anger and discards her, he uses a comparison which shows his consciousness of her purity (दीपो नेत्रातुरस्येव—Yuddha, CXVIII, 17). In that heart-rending scene, she maintains her dignity and calmness and expresses her love and tenderness for him and enters the flaming fire (Yuddha, CXIX, 24). All the gods testify to her purity and Rama himself says that he imposed the fire-test only to convince the world. (Yuddha, CXXI, 16, 17).

Her greatest trial is when Rama abandons her because the public are against his acceptance of her after she had been for a year in another's house. As a lover he loves her; as a husband he loves and respects her; but as a public man and a king who has to set an example to all, he banishes her, even though she is then with child. What is her reaction? She is full of grief but does not revile him. (Uttara, XLVIII, 3, 4, 14) After hearing the Ramayana sung by Kusa and Lava, Rama sends word to Sita to come to the royal hall and take a solemn oath in the presence of all. She comes with Valmiki. The entire audience is moved to tears and cries, "O holy Rama"; "O holy Sita?".

साधु रामेति केचित्तु साधु सीतेति चापरे । (Uttara, XCVI, 12, 14).

Valmiki's affirmation of her purity in that great assembly is one of the supreme high lights of universal literature (Uttara, XCVI, 16 to 23). Rama asks her forgiveness in a very moving passage. (Uttara, XCVII, 2 to 5).

The acame of poignancy and literary glory is reached in Sita's vow on that occasion.

यथाहं राघवादन्यं मनसापि न चिन्तये ।
तथा मे माधवी देवी विवरं दातुमर्हति ॥
मनसा कर्मणा वाचा यथा रामं समर्चये ।
तथा मे माधवी देवी विवरं दातुमर्हति ॥
यथैतत्सत्यमुक्तं मे वेद्मि रामात्परं न च ।
तथा मे माधवी देवी विवरं दातुमर्हति ॥

In response to her call, the Goddess of the Earth, whose child she is, comes in a heavenly throne and takes her away in her arms into the Earth. The spectators are rapt in grief and ecstacy and devotion. What a glorious departure from the world! The world's literature shows no parallel to it anywhere else.

केचिद्विनेदुस्संहृष्टाः केचिद्ध्यानपरायणाः ।
केचिद्रामं निरीक्षन्ते केचित्सीतामचेतनाः ॥
सीताप्रवेशनं दृष्ट्वा तेषामासीत्समागमः ।
तन्मुहूर्तमिवात्यर्थं समं संमोहितं जगत् ॥ (Uttara, XCVII, 26, 27).

It is in such a mood that we best realise the divinity of Sita. She is to Rama what the sun-light is to the sun or the moon-light is to the moon. The glory is the orb and the orb is the glory. She is Gods' *sakthi* and His omnipotence is due to her.

अनन्या राघवेणाहं भास्करस्य प्रभा यथा ॥ (Sundara, XXI, 15).

अनन्या हि मया सीता भास्करेण प्रभा यथा ॥ (Yuddha, CXXI, 20).

छायेवानुगता रामं निशाकरमिव प्रभा ॥ (Uttara, VIII, 24).

यस्य सीता भवेद्भार्या यं च दृष्ट्वा परिष्वजेत् ।
अतिजीवेत्स सर्वेषु लोकेष्वपि पुरन्दरात् ॥ (Āranya, XXXIV, 18).

अप्रमेयं हि तत्तेजो यस्य सा जनकात्मजा ॥ (Āranya, XXXVII, 18).

त्वन्निमित्तो हि रामस्य जयो जनकनन्दिनि ॥ (Sundara, XXXIX, 17).

In the Rama Poorva Tapini Upanishad it is said :

उत्पन्नः सीतया भाति चन्द्रश्चन्द्रिकया यथा ॥

VI. OTHER FEMALE CHARACTERS

We hear only the names of the queens of Rama's brothers in the poem. They do not play any part in the story of Rama's life. But the poet has clearly portrayed the queens of Dasaratha, viz. Kausalya and Sumitra and Kaikeyi. Kausalya is a dignified matron who was neglected by Dasaratha after he married young and beautiful junior wives. She has a reverential love for Dasaratha and a passionate and boundless love for Rama

(Ayodhya, XX, 87,) She gladly blesses him and sends him with Viswamitra. She is very pious by nature and prays to God Narayana to bless her son.

प्राणायामेन पुरुषं ध्यायमाना जनार्दनम् ॥ (Ayodhya, IV, 33).

See also Ayodhya, XX, 14, 15. She prays to Rama to be with her or to take her to the forest with him but meekly bows to his advice that she must be by Dasaratha's side and prays for the blessings of all the goods on him (Ayodhya, XXV, 3 to 6, 21, 35). She tends on Dasaratha with tenderness (Ayodhya, XVI, 69, 70, LXII, 7). His last request is to her to touch his body with her hand.

न त्वा पश्यामि कौसल्ये साधु मां पाणिना स्पृश ॥ (Ayodhya, XLII, 34).

She yearns for the time when her sons Rama and Lakshmana would return (Ayodhya, XLIII, 13). She expresses some aversion to Bharata but that passing mood goes away when she sees his truth and sincerity and love for Rama (Ayodhya, LXXV, 61, 62). She goes with him in his fruitless mission to fetch Rama. She eventually gets the supreme happiness of seeing Rama back safe in his kingdom and crowned as its king.

Sumitra is much more faintly drawn than Kausalya or Kaikeyi. She gives to her son Laxmana only one advice, i.e. service of Rama and Sita in the forest.

रामं दशरथं विद्धि मां विद्धि जनकात्मजाम् ।
अयोध्यामटवीं विद्धि गच्छ तात यथा सुखम् ॥ (Ayodhya, XL, 97).

She then consoles Kausalya and adopts a calm and heroic and dharmic attitude and is aware of Rama's divine glory (Ayodhya XLIV, 4, 14, 16, 22).

The poet gives us a full length portrait of Kaikeyi. She is a keen-minded woman of the world who is vain of her beauty and who has yet got some noble natural qualities but is primarily worldly-wise and self-willed and imperious and even haughty in nature. I shall discuss later on some of the knotty problems which centuries of subtle scholarship have raised and debated about her impulses and motives. She was very young when

she was married to Dasaratha who was then very old. Sumantra says that her mother was even more self-willed than her and insisted on her husband revealing a secret which would result in his death. In a greaf battle fought by Dasaratha to aid the gods against the demons, she was his charioteer and gave him such help as enabled him to achieve fame and victory. His infatuation for her which was caused by her wonderful beauty soon became boundless because of the way in which she served him and held him in the securer and stronger bonds of grateful affection created in him by her bright mind and intellectual charm and her loving alluring ways. He was always found in her royal apartments and neglected his other queens.

It is with this background that the poignant drama of the *Ramayana* begins. When Kaikeyi heard from Manthara, her hunch-backed maid, about the proposed coronation of Rama as Yuvaraj, her first reaction was one of joy.

उत्तस्थौ हर्षसंपूर्णा चन्द्रलेखेव शारदी ।
रामे वा भरते वाहं विशेषं नोपलक्षये ।
तस्मात्तुष्टास्मि यद्राजा रामं राज्येऽभिषेक्ष्यति ॥ (Ayodhya, VII, 31, 35).

But soon Manthara so worked on her mind by lurid descriptions of coming disasters to herself and especially to her son Bharata that she passed over almost immediately to the other extreme. She became furiously angry with Dasaratha and threw away all her ornaments (auspicious and extra) and lay down clad in a dirty cloth in her anger-chamber (Kopāgāra).

अवमुच्य वरार्हाणि शुभान्याभरणानि च ॥ (Ayodhya, IX, 56).

She insisted on the king granting her the two boons promised to her in the battle described above. She demanded that Rama should be banished for fourteen years into the forest and that Bharata should be crowned as Yuvaraja. Even when the grief-stricken king fell at her feet and prayed to her to withdraw her demands, she was adamant.

पपात देव्याश्चरणौ प्रसारितावुभावसंस्पृश्य यथातुरस्तथा ॥
(Ayodhya, XII, 115).

Neither threats nor commands nor entreaties nor abject prayers could move her and he had to grant her demand which were couched as requests. She gave bark dresses to Rama and Lakshmana and even Sita. It was this hard-hearted giving of bark dresses to Sita which was no portion of the boons demanded by her—which roused the total ire of Sumantra and Vasishta and Dasaratha. While all around her wept, her eyes were dry.

देव्यस्ततः संरुरुदुः समेतास्तां वर्जयित्वा नरदेवपत्नीम् ॥

(Ayodhya, XXXV, 61).

She was not moved even by the death of Dasaratha. But Bharata's high-minded attitude which defeated all her plans and ambitions gave her the rudest shock of her life. His dharmic obstinacy broke down her adharmic obstinacy (Ayodhya, LXXIV, 4,6). Thenceforth a new softness came into her nature. When he started to bring back Rama, she was the first to step forward in that mission.

कैकेयी च सुमित्रा च कौसल्या च यशस्विनी ।

रामानयनसंहृष्टा ययुर्यानेन भास्वता ॥ (Ayodhya, LXXXIII, 6).

After hearing Bharadwāja (Ayodhya, XCII, 29 and 30) and Rama (Ayodhya, CXII, 27), Bharata softened towards her. After Rama sent them back, she like Kausalya and Sumitra, yearned and patiently waited for his return. The poet suggests in his description of Bharata's feelings on Rama's return that Bharata's action gave joy to Kaikeyi.

शिरस्यंजलिमाधाय कैकेय्यानन्दवर्धनः ॥ (Yuddha, CXXXI, 1).

On the portraiture of Manthara the poet has combined his subtlety and his comic sense. Her reaction to the news of Rama's coronation as Yuvaraja was from the first one of angry rejection. This was partly due to the crookedness of her nature which was matched by, and found expression in, the crookedness of her body and partly due to her attachment to Kaikeyi and her fierce protectiveness of her interests.

सा दह्यमाना कोपेन मन्थरा पापदर्शिनी ॥ (Ayodhya, VII, 13).

She has remarkable intelectual subtlety and persuasive power. She asks Kaikeyi whether she understood why the king had

sent Bharta away just then. Kaikeyi is convinced by her agreements. Manthara suddenly becomes beautiful in her eyes and she gives her valuable dresses and jewels. She says that Manthara's crookedness was like that of a lotus bent by the breeze.

सन्ति दुस्संस्थिताः कुब्जा वक्राः परमपापिकाः ।
त्वं पद्ममिव वातेन सन्नता प्रियदर्शना ॥ (Ayodhya, IX, 40).

The poet says that even afterwards, when everyone except Kaikeyi was immersed in deep grief owing to the banishment of Rama, Manthara was going about with fine dresses and decorations, like a well-dressed and well-decorated monkey held well by binding cords.

मेखलादामभिश्चित्रैरन्यैश्च शुभभूषणैः ।
बभासे बहुभिर्बद्धा रज्जुबद्धेव वानरी ॥ (Ayodhya, LXXVIII, 7).

Satrughna flared up on seeing her evident smug self-satisfaction and tried to cut her down with a sword but Bharata saved her. With that episode she disappears from the *Ramayana*.

The other feminine characters in the poem are but few and deserve only a very slight mention. Sabari is very clearly and delicately drawn. She belongs to the caste of *sabaras* (hunters) and performs penance for meeting Rama and obtaining his grace. (Aranya, LXXIV, 11 to 33). The word देववरे used by her in regard to Rama shows that she was aware of his divinity.

Gautama's wife Ahalya and Atri's wife Anusuya are briefly sketched in the poem. The former was the most beautiful of all the women created by the Creator and recovers her human form by Rama's grace and shines with a heightened and purified beauty as the result of her penance and holiness (तपसा द्योतितप्रभाम्—Bāla, XLIX, 14) and becomes one of the greatest devotees of Rama. The latter shows affectionate reverence to Sita and gives her sandal-paste and dresses and jewels and garlands and embraces her (Ayodhya, CXIX, 1).

Swayamprabha in her wonderful cave is one of the marvellous creations of Valmiki's imagination. The Vānaras

who went south in search of Sita got into her labyrinthine underground caves and saw golden trees and gem-lit seats and houses with floors and pillars and roofs of gold and silver etc. The most wonderful sight of all was the effulgent Swayamprabha herself radiant with the halo of penance.

तापसीं नियताहारां ज्वलन्तीमिव तेजसा । (Kishkindha, L, 39).

She feasts them and asks them to close her eyes. In a trice by the power of her spirituality she leads them out of the cave into the daylight.

VII. VANARA HEROES AND HEROINES.

The character of Hanuman is one of the most loveable and admirable characters ever painted by any poet. He has a remarkable intuitive sense of what is most appropriate on each occasion. This supreme quality is rare. But even rarer is its combination in him with wisdom and nobility of mind and disciplined speech and supreme humility and heroic action. Vayu, Sugriva, and Jambavan bear testimony to his strength and valour and wisdom and skill. (Kishkindha, LXVI, 17; XLIV, 5, 7; Sundara, LXIV, 7). But the best estimates of his great qualities are found in the words of Rama and Sita. Rama especially praises his learning and his clarity and sweetness and appropriateness and perfection of speech (Kishkindha, III, 29 to 34; Yuddha, 1, 2, 13; CXXXI, 77).

शौर्यं दाक्ष्यं बलं धैर्यं प्राज्ञता नयसाधनम् ।
विक्रमश्च प्रभावश्च हनूमति कृतालयाः ॥ (Uttara, XXXV, 3)

Sita's testimony is even more charming

बलं शौर्यं श्रुतं सत्त्वं विक्रमो दाक्ष्यमुत्तमम् ।
तेजः क्षमा धृति धैर्यं विनीतत्वं न संशयः ।
एते चान्ये च बहवो गुणास्त्वय्येव शोभनाः ॥ (Yuddha, CXVI, 28, 29).

See also Sundara, XXXV, 7; XXXVII, 42, LXIV, 30). Agasthya ranks Hanuman higher than Ravana and Vali as a warrior and says that Hanuman is equally great in wisdom as in valour. (Uttara XXXV, 15; XXXVI, 45, 47, 48). Valmiki himself calls

him *Mahāprājna* i e. very wise (Kishkindha, IV, 34) and *Mahānubhāva i.e.* highsouled (Kishkindha II, 29). See also Kishkindha, XXIX, 6; Sundara, XLVIII, 45. The gods say thus about Hanuman.

यस्त्वेतानि चत्वारि वानरेन्द्र यथा तव ।
धृति दृष्टि र्मतिर्दाक्ष्यं सकर्मसु नसीदति ॥ (Sundara, I, 189).

These qualities are exhibited by him throughout the poem from the time when he first meets Rama and speaks in such a way as to win his confidence and affection (Kishkindha, III). It was by his wisdom that Rama was led to seek the friendship of Sugriva. When he sees Sita in the Asokavana, he speaks in her dialect about Dasaratha and Rama without obtruding himself before her and frightening her by his sudden and unexpected appearance. When he speaks to Ravana, he hints at much more than he says and Ravana is astonished at his diplomatic skill and subtlety and suggestiveness. The greatest hit in that speech is his telling Ravana. "You know Vali already. Rama slew him with a single arrow."

त्वया विज्ञातपूर्वश्च वाली वा नरपुंगव ।
रामेण निहतः संख्ये शरेणैकेन वानरः ॥ (Sundara, LI, 11).

When in the war council each leader gives his opinion against the acceptance of Vibheshana, Hanuman keeps quiet till he is asked by Rama and even then he speaks with deference and self-abasement and from a lofty angle of vision which is in consonance with Rama's divine attitude. It is he who brings the life-giving herb Sanjeevani and saves the army in a critical moment.

These excellences are all allied to the rarest aad greatest human excellence, viz., limitless devotion to Rama. He feels and speaks and acts like an instrument of God.

ववृधे रामवृद्ध्यर्थं समुद्र इव पर्वसु ॥ (Sundara, I, 10).

यथा राघवनिर्मुक्त शरः श्वसनविक्रमः ।
गच्छेत्तद्वद्गमिष्यामि लंकां रावण पालिताम् ॥ (Sundara, I, 39 to 42).

See also Sundara XLII, 33 to 36. His sole desire in life is to love God, and Rama blesses him and says that he will live as a

chiranjeevi (an immortal) and as long as Rama's story lives in the hearts of men. (Uttara, XL, 15, 16, 20, 21).

Sugriva and Valmiki are both clearly and conspicously drawn in Valmiki's portrait-gallery. Sugriva is the beau-ideal of a good friend. His was the *Sakhyabhakti* (the devotion of comradeship) like that of Arjuna. (Kishkindha, V, 13, 14, 17). He states the ideal of friendship thus and Rama endorses the sentiment.

आढ्योवाऽपि दरिद्रो वा दुःखितः सुखितोऽपि वा ।
निर्दोषो वा स दोषो वा वयस्यः परमागति ॥
ततथेत्यब्रवीद्रामः सुग्रीवं प्रियवादिनम् ॥ (Kishkindha, VIII, 8, 10).

But he is an impulsive person given to the pleasures of wine and women and forgets his promise to Rama. Very soon, however, Laxmana's anger brings him to his senses.

पांनादर्थश्च धर्मश्च कामस्च परिहीयते । (Kishkindha, XXXIII, 45).

हित्वा धर्मं तथार्थं च कामं यस्तु निषेवते ।
सवृक्षाग्रे यथा सुप्तः पतितः प्रतिबुध्यते॥ (Kishkindha, XXXVIII, 23).

Sugriva is obeyed with alacrity by the other Vānaras who say that he is a strict and severe man. सुतीक्ष्णदंडो बल्बांश्च वानरः । (Sundara XII, 51). The phrase Sugriva ājnā (Sugriva's edict) is current even to day.

Vali's nature is even more imperious than that of Sugriva. He is even more attached to pleasures than his brother. Despite Tara's entreaties, he, being a person of peerless prowess and heroic nature, will not turn back from danger. After he is fatally wounded by Rama's arrow he reviles Rama but is soon convinced about the justice and virtuousness of Rama's action. His greatness and glory are described in the Uttara Kanda. (Chapter XXXIV).

Angada is the heroic and obedient son of Vali. He treats very kindly the Vanaras who went with him in search of Sita. He shares and griefs with them. When they tarry in the

Madhuvana, he speaks gently to them. They praise him for his gentleness.

सन्नतिर्हि तवाख्याति भविष्यच्छुभमाग्यताम् । (Sundara, LXIV, 18).

In the Yudha Kanda we see what a heroic and fearless warrior he is—quite a chip of the old bloc. Rama is much attached to him.

Jāmbuvan is a very old person and is the embodiment of wisdom and ripe experience. On two critical occasions he saves his friends in difficult situations. When the Vanaras had to cross the ocean and did not know what to do, it was he that set Hanuman to perform that impossible feat. When Lakshmana fell down in a swoon, it was he that suggested that Hanuman should and could bring the Sanjeevani herb.

तस्मिन् जीवति वीरेतु हतमप्यहतं बलम् ।
हनुमत्युज्झितप्राणे जीवन्तोऽपि वयं हताः ॥ (Yuddha, LXXIV, 22).

Of the feminine Vānara characters Tāra alone is fully delineated by the poet. A well-known verse reckons her as one of the five Pativratas.

अहल्या द्रौपदी सीता तारा मंदोदरी तथा ।
पंचकन्याः स्मरे न्नित्यं महापातकनाशनम् ॥

Vali had the highest regard for her wisdom. She knows the prowess and goodness of Rama and had evidently a consciousness of his divinity. She tells Valli :

रामः परबलामर्दी युगान्ताग्निरिवोत्थितः ॥
निवासवृक्षस्साधूनामापन्नानां परा गतिः ।
आर्तानां संश्रयश्चैव यशसश्चैकभाजनम्॥ (Kishkindha, XV, 18, 19.)

She is thoroughly loyal to Vali. It is Rama's grace to her that extends his grace to Vali also. She saves Sugriva from the wrath of Laxmana and makes Rama receive Sugriva into grace again. Her steady devotion to Rama and her realisation of his godhead are remarkable.

त्वमप्रमेयश्च दुरासदश्च जितेन्द्रियश्चोत्तमधार्मिकश्च ।
अक्षय्यकीर्तिश्च विचक्षणश्च क्षितिक्षमावान् क्षतजोपमाक्षः ॥
मनुष्यदेहाभ्युदयं विहाय दिव्येन देहाभ्युदयेन युक्तः ॥
(Kishkindha, XXIV, 31, 32).

VIII. RAKSHASA CHARACTERS

Among the Rakshasas characters, Rāvana naturally stands out as the supreme figure though from the point of view of nobility and spirituality his younger brother Vibheeshana towers above him. Agastya describes Ravana's lineage and birth and prowess to Rama in the Uttara Kanda (Chapters I to XXXIV). Kubera and Ravana and Kumbhakarna and Vibheeshana are the sons of Visravas who was the son of Pulastya who was a son of Brahma. Kubera becomes a Lokapāla (cosmic divinity) by his penance (tapas). Rāvana gets his boons from Brahma and Siva and defeats Kubera and takes away his Pushpaka Vimāna (æreal car) and aspires to conquer and rule and oppress the entire universe. One of the boons got by him was that he could assume any form at will (Uttara, X, 25). A remarkable incident in the history of his world-conquest is that he attacks Yama and gives a brief relief and respite to the punished sinners there.

प्राणिनो मोचितास्तेन दशग्रीवेण रक्षसा ।
सुखमापुर्मुहूर्तं ते ह्यतर्कितमचिन्तितम् ॥ (Uttara, XXI, 23).

He gathers many curses in the course of his career of reckless daring and lascivious and lustful pleasures. He refers to them when a grim fate stares him in the face.

शप्तोहं वेदवत्याच यदा साधर्षिता पुरा ।
सेयं सीता महाभागा जाता जनकनंदिनी ॥
उमा नन्दीश्वरश्चापि रंभा वरुणकन्यका ।
यथोक्ता स्तपसा प्राप्तं न मिथ्या ऋषिभाषितम् ॥ (Yuddha, LX, 10, 11).

Valmiki describes him as being fond of bright and grand dress and decoration and of wine and women and music and gives a gorgeous description of Ravana and his harem (Sundara V)

and his durbar (Sundara, XLIX). Ravana is black in hue and wears a red dress and many jewels and garlands and unguents (Sundara XII, 25 to 28, Yudha, XL, 4 to 7).

Ravana is learned in all the arts of peace and war and is specially learned in the Vedas.

वेदविद्याव्रतस्नातः स्वकर्मनिरतस्सदा । (Yuddha, XCIII, 63).

एषोऽहिताग्निश्च महातपाश्च वेदान्तगः कर्मसु चाग्र्यवीर्यः ॥
(Yuddha, CXIII, 24).

See also Aranya, XLVI, 13; Uttara, XXXI, 39.

His primary defect is his sensuality. Whenever he sees a beautiful woman, he is keen about including her in his harem. He himself tells Sita that it is the Rakshasa dharma to capture and enjoy the wives of others. (Sundara, XX, 5). But in Chapter IX of the Sundara Kanda, the poet says that none of the women were averse to him, except only Sita. (Sundara, IX, 70, 71). Yet another characteristic was his pride. He says that he would break into two rather than bend to any one.

द्विधा भज्येयमप्येवं न नमेयं तु कस्यचित् ॥ (Yuddha, XXXVI, 11).

But his heroic valour was peerless. The poet's description of the battles of Rama and Ravana has a vigour unmatched elsewhere in literature and he says that they have no equal but themselves just as the sky and sea have only themselves to be compared to them.

गगनं गगनाकारं सागर स्सागरोपमः ।
राम रावणयोर्युद्धं राम रावणयोरिव ॥ (Yuddha, CX, 24).

Thus Ravana is the embodiment of arrogant and autocratic power and sensuality though there is an element of heroism in his pride and in his courage. He possessed deep piety but his piety did not go hand in hand with high morality. He exercised unbounded power over living beings and complete control over the forces of nature but did not use such power for the good of the world but used it only for his own hedonistic pleasures.

Kumbhakarna is but slightly sketched in the poem. He is of tremendous physical proportions and is a heavy eater and a heavier sleeper. His admirable trait is that he boldly condemns Ravana for his evil act and yet loyally dies for him. He is defeated and killed by Rama after a great battle.

The solitary man of righteousness in the Rakshasa crowd is Vibheeshana. His father predicts that he would be a Dharmātma (Uttara, IX, 26). When he concludes his penance, he prays as a boon that he may always have a Dharmic mind even when he is in great peril.

परमापद्गतस्यापि धर्मेयाचमतिर्भवेत् ॥ (Uttara, X, 31). ✓

Brahma gives him as boon virtue and deathlessness.

नाधर्मे जायते बुद्धिरमरत्वं ददामिते ॥ (Uttara, X, 35).

When Surpanakha goes to Rama, she describes Vibheeshana as a Dharmātma (Aranya, XVII, 24). The poet says that he always speaks words which are refined and righteous and wise. (Yuddha, XVI, 16, XXXVII, 6). Rama describes Vibheeshana as one who knows Dharma (righteousness), Mantra (polity) and Vidhi (scriptural injunctions). When abused by Indrajit, Vibeeshana explains why he deserted Ravana. In that speech his virtuousness is seen in an incandescent mood (Yuddha, LXXXVII, 21 to 27). It is in that mood and with a full consciousness of Rama's glory that he seeks Rama's feet and is accepted by Rama. He has no hunger for earthly glory, but hungers only for Rama's grace. He accepts the empire of Lanka at Rama's command and restores the reign of virtue there. His wife Sarama and his daughter Anala lovingly befriend Sita in her captivity.

There is much justification for the estoric and allegorical method of interpretation which sees in Rāvana, Kumbhakarna and Vibheeshana and the sattwika and rajasa and tāmasa gunas. The soul has to discard the tāmasa guna and rise through rājasa guna to sattwa guna. I do not mean to say that the Rakshasas should be viewed only allegorically. I have already indicated my dissent from that view. But after all every great work of art

has a message and meaning to the soul for all time. The mere external events pass away and disappear. But the basic tendencies of the human spirit are always in action, and the soul of man will be in travail till it achieves perfection as its fulfilment and its destiny and its goal.

Indrajit is the only other character who is described in detail by the poet. He is a great warrior and an undaunted hero. But the poet calls him a Kootayuddha (an unrighteous fighter (Yuddha, XLIV, 39) and as one enveloped in Māya (मायानिगूढं—Yuddha, LXXIII, 61). Agastya says in Chapter I of the Uttara Kanda that the killing of Indrajit was a martial feat even greater than the destruction of Ravana.

The only Rakshasa women described in detail by the poet are Tātaka and Surpanaka and Mandodari. Tātaha is a cruel ogress. In the Bālakānda itself the poet describes the Tanasik and Rajasik and Sattwrik types of womanhood in Tātaka and Ahalya and Sita. Surpanaka is described as a lustful and immodest woman. But the poet praises Mandodārı's virtue and chastity and devotion to God. When she sees Ravana slain in the field of battle, she laments that his vices had led to his ruin and realises the justice of God. (Chapter CIV, Yuddha Kanda).

IX. SAMPĀTHI AND JATAYU.

These birds also are human in speech and mind and heart. Nay, Rama expressly says that even among the lower orders of creation, good and righteous and tender and companionable and compassionate and high-souled beings exist.

सर्वत्र खलु दृश्यन्ते साधवो धर्मचारिणः ।
शूराः शरण्यास्सौमित्रे तिर्यग्योनिगतेष्वपि ॥ (Āranya, LXVIII, 24).

Sampāti and Jatāyu are mighty Gridhra brothers (vultures). In Kishkindha, LXI, Sampāthi describes their daring flight towards the sun. It is Sampāti that makes Hanuman's reaching and consoling Sita possible. Jatāyu renders even greater service to Rama by giving up his life in defence of Sita against Ravana. Jatayu is old and has only his beaks and talons against

a young and mighty foe with deadly arms and yet he engages in a royal battle and loses his life in the cause of righteousness.

वृद्धोऽहं त्वं युवा धन्वी सशरः कवचीरथी ।
तदाप्यादाय वैदेहीं कुशली न गमिष्यसि ॥
न शक्तस्त्वं बलात् हर्तुं वैदेहीं ममपश्यतः ।
हेतुभिर्न्यायसंयुक्तैर्ध्रुवां वेदश्रुतीमिव ॥ (Āranya, L, 20, 21).

CHAPTER VI.

Valmiki's Ideals of Education.

Only in two places in the *Ramayana* do we get an insight into Valmiki's educational ideals. The verses in the Balakanda, XVIII, 26 to 28, 35 and 37 show that Rama and his brothers learnt the scriptures, were wise and virtuous, were devoted to the public good, were experts in the arts of war as well as the arts of peace, were obedient to their parents and were capable of admirable foresight and alertness. Religious knowledge and good character and military efficiency should, according to the poet, go hand in hand. One of the verses says: ह्रीमन्तः कीर्तिमन्तश्च (having self-control and renown). The verse in Ayodhya, C, 13 shows that Rama and others learnt the military art and the science of politics from Sudhanva.

इष्वस्त्रवरसंपन्नमर्थशास्त्रविशारदम् ।
सुधन्वानमुपाध्यायं कच्चित्त्वं तात मन्यसे ॥

See also Ayodhya, I, 20, 29. Rama learnt also the fine arts and was a supreme expert in the art of music.

वैहारिकाणां शिल्पानां प्राप्तो व्यामिश्रकेषुच । (Ayodhya, I, 26).
गान्धर्वे च भुविश्रेष्ठो बभूव भरताग्रजः । (Ayodhya, II, 36)

He learnt well also the art of government. (See Ayodhya, I 26, 27. Sundara, XXXV, 13). That he knew all the Vedas and the Vedangas and the Sastras is stressed again and again (Bāla, XVIII, 26; Ayodhya, III, 20, 27; Sundara, XXXV, 14).

Thus the Hindu ideal of education, especially for the Kshatryas, sought to equip a man with the arts of peace and war and for life and super-life. In Ayodhya Kanda, XXXII, 18 and 19, we get a glimpse of the Brahman students who devoted themselves entirely to vedic study.

नित्यस्वाध्यायशीलत्वान्नान्यत्कुर्वन्ति कश्चन ।

In Yuddha Kanda, XL, 20, the poet refers to Vyāyāma Siksha i.e. physical culture training (व्यायामशिक्षाबलसंप्रयुक्तौ). He gives a detailed description of wrestling and of the training therefor. When describing Kusa and Lava who were brought up in Valmiki's hermitage, the poet emphasises the value of simplicity of life, a life amidst nature's scenes of beauty and sublimity, training in the fine arts, and the training of character: Nay, Valmiki asks the boys to live on simple fare and to scorn pecuniary gain and to sing Rama's glory everywhere.

लोभश्चापि न कर्तव्यः स्वल्पोऽपि धनकांक्षया ।

Thus any system of education worth the name must give a prominent place to art and religion and must fit the youth for all the duties relating to peace and war. The poet says that without the touch of Scripture education will become brittle and worthless.

आम्नायानामयोगेन विद्यां प्रशिथिलामिव । (Sundara, XV, 38).

If only the youth in modern India could have the Asrama training and the aestheic and spiritual education and the military training of Kusa and Lava, how happy could they be and do their duty to India and the world!

CHAPTER VII.

Valmiki's Ideals of Individual Life.

Valmiki has stressed again and again that a proper individual life is the only basement on which could be erected the superstructure of a proper domestic and social and economic and political and artistic and spiritual life. To expect a bad son

to be a good father or a good neighbour or a good king or a good servant of God is to expect what is well-nigh impossible. The poet repeats twice the same verse about Rama.

रक्षिता स्वस्य वृत्तस्य स्वजनस्य च रक्षिता ।
रक्षिता जीवलोकस्य धर्मस्य च परन्तपः ॥
(Sundara XXXI, 7; XXXV, 10).

Further, a man must set about his duties and good works in a spirit of gladsomeness and purity of heart and perfect faith and clear vision of right and wrong.

सन्तुष्टपंचवर्गोऽहं लोकयात्रां प्रवर्तये ।
अकुहः श्रद्धधानः सन् कार्याकार्यविचक्षणः ॥
कर्मभूमिमिमं प्राप्य कर्तव्यं कर्म यच्छुभम् ।
अग्निर्वायुश्च सोमश्च कर्मणां फलभागिनः ॥ (Ayodhya, CIX, 27, 28).

We must go forward in life towards heaven in a spirit of truth and righteousness and kindness and sweetspokenness and reverence. We must be wedded to Dharma and seek the company of the good and have a spirit of munificence and ahimsa (non-violence) and purity.

सत्यं च धर्मं च पराक्रमं च भूतानुकंपां प्रियवादितां च ।
द्विजातिदेवातिथिपूजनं च पन्थानमाहुस्त्रिदिवस्य मार्गः ॥
धर्मरतास्सत्पुरुषैस्समेता स्तेजस्विनो दानगुणप्रधानाः ॥
अहिंसका वीतमलाश्च लोके भवन्ति पूज्या मुनयः प्रधानाः ॥
(Ayodhya, CIX, 31, 36).

We must do such acts as will result in *Dharma* and fame.

यत्कृत्वा न भवेद्धर्मो न कीर्तिर्न यशो भुवि ।
शरीरस्य भवेत्खेद कस्तत्कर्म समाचरेत् ॥ (Āranya, L, 28).

The Self in our hearts in is the witness of all our good and bad thoughts and words and deeds.

सूक्ष्म परमदुर्ज्ञेयस्सतां धर्मः प्लवंगम ।
हृदिस्थस्सर्वभूतानामात्मा वेदशुभाशुभम् ॥ (Kishkindha, XVIII, 15).

Walking in the path of Dharma is praised throughout the Ramayana and the poem is primarily a manual of Dharma. Rama is praised often as one who is in the Dharmic path (धर्मिष्ठे धर्मनिस्थितः—Ayodhya, XXVI, 1). The epithets Dharmajna and Dharmātma are often applied to Rama and Lakshmana and Bharata. Sugreeva is called in Yuddha, XLIX, 29, as Dharma Bheeru (one who is afraid of transgressing Dharma). The verse already quoted above (Uttara, XII, 6) tells us that Dharma gets its name from its power of holding all things and beings in their proper places.

धारणाद्धर्ममित्याहुर्धर्मेण विधृताः प्रजाः ।
यस्माद्धारयते सर्वं त्रैलोक्यं सचराचरम् ॥

The Dharmic path which was trodden by our great forefathers should be trod by us. This is declared in verses which are reminiscent of the verses in the Bhagawad Gita (II, 2; IV, 15.)

नाहं धर्ममपूर्वं ते प्रतिकूलं प्रवर्तये ।
पूर्वैरयमभिप्रेतो गतो मार्गोऽनुगम्यते ॥
तदेनं विसृजानार्यां क्षत्रधर्माश्रितां मतिम् ।
धर्ममाश्रय मा तैक्ष्ण्यं मद्बुद्धिरनुगम्यताम् ॥

(Ayodhya, XXI, 35, 43)

शिष्टैराचरिते मार्गे शश्वत्प्रेत्यफलोदये । (Ayodhya, XLIV, 4).

There is a similar beautiful verse in the Bhāgawata.

एष एवहि लोकानां शिवः पन्थाः सनातनः ।
यं पूर्वे चानुसन्तस्थुऽर्यत्प्रमाणं जनार्दन. ॥

Out of the Trivargas (Dharma and Artha and Kāma), we must not set one above or against the others. Of them all, Dharma is supreme and is the source of artha (legitimate wealth) and Kama (legitimate enjoyment).

धर्म मर्थं च कामं च सर्वान् वा रक्षसां पते ।
भजेत पुरुषः काले त्रीणि द्वन्द्वानि वा पुनः ॥ (Yuddha, XXIII, 9) .
धर्मादर्थः प्रभवति धर्मात्प्रभवते सुखम् ।
धर्मेण लभते सर्वं धर्मसारमिदं जगत् ॥ (Aranya, IX, 30).

See also Ayodhya, XXI, 40, 56, 57; XXV, 3; LXXVI, 62; Aranya IX, 2; XXIX, 7, 8; Sundara, LI, 18, 28, 29; Uttara, X, 33; XV, 24 to 27. Sita says that pleasure cannot produce pleasure and that the apparent pain of Dharma is the true source of joy.

आत्मानं नियमैस्तैस्तैः कर्शयित्वा प्रयत्नतः ।
प्राप्यते निपुणैर्धर्मो न सुखाल्लभ्यते सुखम् ॥ (Āranya, IX, 31).

Rama teaches us that if we pursue Artha or Kāma as the sole or supreme aim of life, great evil will result.

अर्थधर्मौ परित्यज्य यः काममनुवर्तते ।
एवमापद्यते क्षिप्रं राजा दशरथो नृपः ॥ (Ayodhya, LIII, 9, 13).

See also Aranya, XXXIII, 54; Kishkindha, XXXVIII, 22, 23. It will be interesting if we collect and collocate all the passages in the poem which contain the *refrain* एष धर्मः सनातनः (this is the eternal Dharma). See Bāla, XXV, 18, 19; Ayodhya, XIX, 26; XXI, 48, XXIV, 13, 27; XXX, 38; XL, 6, 7; CI, 2; Sundara I, 2; XXXVIII, 41. From the above verses it is clear that obedience to parents and elders, serving those who help us, compassion and royal protection of subjects from injury are among the eternal and cardinal duties of life.

The Hindu attitude to life is based on a perception of the evanescence of life and the inevitableness of decay and death.

आत्मानमनुशोचत्वं किमन्याननुशोचसि ।
आयुस्ते हीयते यस्मात् स्थितस्य च गतस्य च ॥

(Ayodhya, CV, 21).

See also Ayodhya, CVIII, 5, 6. Such a perception may sometimes lead despair or hedonism But the Ramayana stands for the higher and nobler and diviner attitude towards life, viz. let us live a *dharmic* life in our brief earthly sojourn of a life of probation and become fit to attain eternal happiness. See Ayodhaya, III, 42; CVI, 44; CIX, 3, 4

We learn further from the poem that whenever a conflict of duties (Dharmas) arises, the principles of universal or divine Dharma should prevail. When Laxmana proposes to kill

Dasaratha who had broken the law of primogeniture, Rama advises him not to follow an Anārya (ignoble) and cruel Kshattriya Dharma but to follow the higher way, i.e. obedience to one's father. (Ayodhya, XX, 43). Similarly when Bharata was asked by Rama if he was doing all his duties as a king aright, Bharata asks Rama how he could follow Rāja Dharma when he had fallen away from Dharma itself.

किं मे धर्माद्विहीनस्य राजधर्मः करिष्यति ॥ (Ayodhya, CI, 1).

It will be interesting to learn Valmiki's concept of personal virtues. The teachers of virtue are but few and we must heed them.

सुलभाः पुरुषा राजन् सततं प्रियवादिनः ।
अप्रियस्य चपथ्यस्य वक्ता श्रोता च दुर्लभः ॥
(Āranya, XXXVII, 2; Yuddha, XVI, 20).

We must care for the body, because without its health and strength we cannot discharge our duties in life (Uttara, LVI, 8). But the aim should be the life of the Rishi. Godliness must shine in us and from us. We must be experts in Yoga. We must have perfect equipoise of soul. (Ayodhya, XIX, 20; XCIX, 13 ; Aranya, VI, 6; Sundara, XLVII, 33).

Valmiki practically classifies the main individual Dharmas into *yajna* (sacrifice), *dāna* (gift), and *tapas* (austerity) as is done in the Upanishads and the Gita. Yajna relates to our duties to the gods, dāna to our duties to man, and tapas to our duties to our own self. Valmiki says that the residents of Ayodhya practised them. The necessity of yajna and dāna is stressed in Bāla VI, 12; XIII, 30. Tapas is exalted in many places in the poem when describing Viswamitra, Bharadwjā, Atri, and others.

The poet gives the highest place to *satya* (truthfulness). See Ayodhya, XI, 30; XIV, 17; XXI, 41; CIX, 10, 18, 22; Yuddha, CII, 43. He extols also forgiveness (Bāla, XXXIII, 719). Equally important is gratitude. Requital of services is a test of gratefulness. Ingratitude is a great sin; see Kishkindha, XXVII, 45; XXX, 71; XXXIV, 12; XXXVIII, 28, 46. Respect for elders

and especially the parents and very specially for the father is described as a great virtue, and disrespect for them is a great sin. See Ayodhya, XXX, 36; Kishkindha, XVIII, 13, 14. Courtesy should be shown to all and especially to great and learned and pious men. This was called *Vinaya.* (Bāla, L. 6; LXV, 26; LXVIII, 4, 6). Other personal qualities are the avoidence of fruitless over-exertion, adoption of the middle way in all matters without going to any extreme सर्वेत्रातिकृतं भद्रे व्यसनायोप कल्पते (Sundara, XXIV, 21), courage, self-possession, securing friends, initiative, determination self-control, etc. See Aranya, L, 17, 18; Kishkindha, XXII, 22; Sundara, XXIV, 21; Yuddha, LXV, 4; LXVI, 25; Kishkindha, VIII, 7 to 9, 40; Sundara, XXXVI, 18, 19; Yuddha, LXXXVIII, 13; LXXVI, 74. In short, the poet extols the combination of courage and vision and wisdom and skill which Hanuman had in a conspicuous measure.

यस्यत्वेतानि चत्वारि वा नरेन्द्र यथा तव ।

धृतिर्दृष्टिर्मतिर्दाक्ष्यं सकर्मसु नसीदति ॥ (Sundara, I, 189).

See also Kishkindha, XLIX, 6. In the Ayodhya Kanda the poet refers to vedic study, austerity, sacrifice, gift, chastity, and protection of elders (LXIV, 44, 45). In the same Kānda in Bharata's solemn disavoval of his complicity in Rama's exile, the poet narrates *in extenso* the sins which must be avoided by all.

In this charming and indirect manner, the poet gives us a clear insight into virtues and vices without making his work a mere manual of ethics. For instance, he emphasises the need for early rising and exercise and bath in cold water and meditation by making Viswamitra appeal to Rama to do so in a well-known verse.

कौसल्यासुप्रजा राम पूर्वा सन्ध्या प्रवर्तते ।

उत्तिष्ठ नरशार्दूल कर्तव्यं दैवमाह्निकम् ॥ (Bāla, XIII, 2).

See also Ayodhya, LXII, 20, 7. In a similar way he makes us realise the heinousness of sins.

कायेन कुरुते पापं मनसा संप्रधार्य च ।

अनृतं जिह्वया वाचा त्रिविधं कर्म पातकम् ॥ (Ayodhya, CIX, 21).

See also Aranya, XVI, 3, 7. In Aranya, IX, 3, Sita says that the three major sins are falsehood and adultery and causeless cruelty. See also LXXXVII, 23, 24. Addiction to drink is a great sin. (Ayodhya, XII, 79, Aranya, XXXIII, 45). Equally sinful is over-addiction to sexual pleasure, the worst and most sinful aspect of it being adultery. See Aranya, XXXVIII, 30; L, 7; Kishkindha, XVII, 34, 35; XXXIII, 54; Sundara, XXI, 7, 8; Yuddha, IX, 15. And even if we refrain from sin, we shall suffer if we are attached to sinful persons. See Aranya, XXXVIII, 26; XXXIX, 20.

Further, a man should also guard himself against giving way to grief and despondency and despair. Despondency will kill enthusiasm and energy and initiative and wisdom. There is no friend of man equal to enthusiasm. See Ayodhya, LXII, 15, 16; Aranya, LXIII, 19; Kishkindha, I, 121, 122, 123; VII, 9, 12, 13; LXIV, 11, 12; Yuddha, II, 6, 15, 21. Neither should a man go off to the other extreme and fall a prey to anger. We must curb anger by wisdom. Kishkindha, XXXIII, 52; Sundara, LII, 8; LV, 4 to 7; Uttara, XII, 20, 21.

The poet says further that the prosperity which is attained by upstarts in improper ways leads to great evil and misery (अमार्गेणागतां लक्ष्मीं प्राप्येवान्वयवर्जितः—Aranya, VIII, 1). Good lineage, good conduct, and good luck should thus go together if a man is to do good to himself and to others.

Thus self-control of sense-appetites is of the essence of individual life. This is not starvation of the senses but subjugation of the senses for the sake of their sublimation so that we may attain the fullest self-realisation and self-expression of the soul. Be good and do good—that is the highest duty of man

इन्द्रियाणां प्रदुष्टानां हयानामिव धावताम् ।

कुर्वीतधृत्या सारथ्यं संहृत्येन्द्रियगोचरम् ॥

मनसा कर्मणा वाचा चक्षुषा समाचरेत् ।
श्रेयो लोकस्य चरतो नद्वेष्टि न च लिप्यते ॥ (Uttara, XII, 22, 23).

These verses carry our mind to the sublime verse in the Katha Upanishad.

विज्ञानसारथिर्यस्तुमनः प्रग्रहवान्नरः ।
सोऽध्वनः पारमाप्नोति तद्विष्णोः परमंपदम् ॥

CHAPTER VIII

Valmiki's Ideals of Family Life.

Rabindranath Tagore has appositely called Valmiki's work as the Epic of the Household. In Hindu society the unit is even today the family, though under the impact of modern western individualism and hedonism the family is disintegrating fast. Family ties and affections are much stronger and more enduring and intimate in India than anywhere else in the world. The Brihadāranyaka Upanishad stresses the fact that the husband and the wife are two halves forming one uuit in union.

यथा स्त्रीपुमांसौ संपरिष्वक्तौ स इममेवात्मानं
द्वेधाऽपातयत् ततः पतिश्चपत्नी च भवताम् ॥

In the *Ramayana* the duties and graces and sanctities of the family life are described in a manner not found or rivalled elsewhere.

It is often said that reverence for womanhood is the acid test of a civilisation. According to Hindu culture the modesty and charity and purity of women and the loyalty and purity of men are equally acid tests of civilisation. Valmiki has stressed all these aspects. Man is by nature a pugnacious and destructive animal. Woman is the guardian of the emotional and spiritual elements in human nature. Children renew our childhood for us and keep fresh our faith in God.

Valmiki has said much about the noble qualities of women. He has no doubt referred here and there to the defects of the

lower types of womanhood. Has not Shakespeare done so? Valmiki says that they are prone to neglect a man in misfortune and are fickle and fierce of tongue (Aranya, XIII, 5, 6). Atri says so to Rama to exalt Sita's greatness. Dasaratha says that women are cunning and selfish and then modtfies his statement by saying that he does not refer to in that way to women generally but only to Kaikeyi.

धिगस्तु योषितो नाम शठाः स्वार्थपराः सदा ।
न ब्रवीमि स्त्रियः सर्वा भरतस्यैव मातरम् ॥ (Ayodhya, XII, 103).

It goes without saying that the Rakshasas have a low opinion about women. Mahodara refers to the fickleness of women (स्त्रीलघुत्वाच्च—Yuddha LXIV, 33.) Ravana, as the lewdest man in the world, has naturally a very low opinion about womanhood. But these are exceptions. The picture of woman drawn by the poet is a noble one. He has always depicted her loyalty and her purity. He says also that a pure woman's tears will never fall in vain and that he who tries to harm her will shrivel in the fire of her chastity.

पतिव्रतानां नाकस्मात् पतन्त्यश्रूणि भूतले । (Yuddha, CXIV, 67).
पतिव्रतायास्तपसा नूनं दग्धोऽसि मे प्रभो । (Yuddha, CXIV, 23).

The Pativrata ideal is always before the eyes of the poet. Anasuya says:

स्त्रीणामार्यस्वभावानां परमं दैवतं पतिः । (Ayodhya, CXVII, 22).

Dasaratha says:

भर्ता तु खलु नारीणां गुणवान् निर्गुणोपि वा ।
धर्मं विमृशमानानां प्रत्यक्षं देवि दैवतम् ॥ (Ayodhya, LXII, 8).

Sumantra Says:

भर्तुरिच्छा हि नारीणां पुत्रकोट्या विशिष्यते । (Ayodhya, XXXV, 8).

Sita has depicted this ideal in a way not matched anywhere else. The adjectives *Sahadharmachari*, *Pativratā*, *Mahābhagā*, and *Chchayeva anugatā sādā* in the famous verses uttered by Janaka at her marriage give us the clue to the poet's conception of womanhood. The love of Sita to Rama and of Rama to Sita

was based primarily on the qualities of head and heart and only secondarily on physical loveliness.

गुणाद्रूपगुणाच्चापि प्रीतिर्भूयोप्यवर्धत ।
अन्तर्जातमपिव्यक्तमाख्याति हृदयं हृदा ॥ (Bāla, LXXVII, 27, 28).

Rama and Sita say that even if a woman carries on the worship of God while neglecting her duty to her husband she is a misfit and a failure and a breaker of her primary duties in life, that she must obey him and follow him and be always by his side, that all the other relations of a man have their separate lives whereas his wife alone merges her life in his life, and that she shares all his joys and sorrows. See Ayodhya, XXIV, 21, 25, 26, 29; XXVI, 3, 4, 5, 11. See also Ayodhya XXIX, 16, 17, 20; XXX, 40; XXXV, 8, XXXVII, 20; CXVIII, 9, 54; Sundara, LIII, 28.

The poet further states the philosophy of the marital spiritual union in noble words which have come ringing down the corridor of time and for which we shall seek a parallel elsewhere in vain. He says that a man is identical with his wife and that a woman solemnly married by sacramental ceremonies is one with him not only during life but beyond death and for ever in future and that widowhood is the greatest sorrow in life.

आत्मा हि दारास्सर्वेषां दारसंग्रहवर्तिनाम् । (Ayodhya, XXXVII, 24).
अद्भिर्दत्ता स्वधर्मेण प्रेत्यभावेऽपि तस्य सा ॥ (Ayodhya, XXIX, 18).
[See also Uttara, XXV, 42].

Valmiki affirms that the gift of a girl in marriage is the greatest of all gifts (Kishkindha, XXIV, 38). He knows and says that in practice the father of a girl is put to all sorts of discourtesy and humiliation in his choice of proper husband for her. (Ayodhya, CXVIII, 35; Uttara IX, 9, 10; XII, 11, 12).

It looks as if among the upper classes the women used to put on as covering an upper cloth (*awakuntana*), though there was no *gosha* system among the Hindus. See Yuddha, XXIV, 62. Ramā says that at times of great grief and during battles and *swayamvaras* and sacrifices and weddings a woman can

freely appear in public (Yuddha, CXVII, 26, 27). Thus in India the social leaders set up sensible standards of conduct and steered a middle course between unbridled licence and complete control and confinement. In fact, Kaikeyi acted as Dasaratha's charioteer and even as his comrade in battle.

In the same manner the standard of loyalty and fidelity and chastity set by Rama for himself in regard to Sita is as high as that set by Sita for herself in regard to Rama. He is an *Eka-patnivrata* (having only one wife in life), and during her exile and after her departure he had a golden image of Sita in her place (Ayodhya, LXXII, 48; Uttara XL, 8). Sita says to Anasuya that he was of steady affection and that his affection for her was like that of her parents besides being that of a husband and a lover.

स्थिरानुरागो धर्मात्मा मातृवत् पितृवत् प्रियः । (Ayodhya, CXVIII, 4).

In a Hindu family, the parents and the brothers and the sisters have as honoured a place as the couple and the children. In fact, motherhood is regarded as a higher crown of glory than wifehood. The father's place also is unique as he is the object of reverential affection even to the mother. Respect for the parents is the true source of the well-being of the generations. See Ayodhya, XVIII, 16; XXV, 6; XXX. 33. The elder brother is treated like a father and the younger like a son (See Ayodhya, XL, 6, 25, 26). The guru is as respected as the parents. (Ayodhya CXI, 3). Children are welcomed with limitless affection. A son is dearer than all else and secures his father's spiritual welfare. See Ayodhya, CVI, 12, 13; LXIII, 9; LXXIV, 14. Kishkindha, XXIV, 20. Guests and servants also are treated with respect, Sundara, I, 120.

Thus Valmiki's ideals of family life are exalted and noble and are of the essence of the Hindu concept of Dharma. Rama's life is here, as in other aspects of life, the model of a good and noble family life and is its true focus and centre

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CHAPTER IX.

Valmiki's Ideals of Social Life.

Valmiki has given us a clear and correct and comprehensive picture of a harmonions social polity composed of inter-dependent social groups. According to him character (seela) as well as birth (jati) determine the social status of an individual. He refers often to the Chāturvarnya (four-group) ideal which is different from the modern caste system in which birth is the sole passport and need not go with its necessary accompaniment of character and efficiency, and which encourages continually fissions on the basis of sectarian hatred and professional jealousy and group centrifugalism. In the Chāturvarnya ideal we have only four broad groupings. Such social system eliminates fierce and indiscriminate competition and allows a large measure of common action while allowing special aptitudes and capacities for national service to be perpetuated and continually improved for the good of all.

The Ramayana shows that the four-caste (Chāturvarnya) ideal had been firmly established.

चातुर्वर्ण्यं स्वधर्मेण नित्यमेवाभ्यपालयत् ॥ (Kishkindha, IV, 6).

See also Bāla, I, 96; XXV, 17; Ayodhya, LXXXII, 32; CVI, 21; Sundara, XXXV, 11; Yuddha, CXXVIII, 32; Uttara, LXX, 11; LXXV, 28. But these passages did not imply any demand of any rights and privileges and the society was based on a system of duties and on the principles of inter-dependence and mutual service. The Chāturvarnya ideal went hand in hand with the four-Āsrama (stages of life) ideal. It was recognised that the householder's life was all important for the welfare of all the others Āsramas (Ayodhya, CVI, 22). But it is in the Vānaprastha āsrama that a man and a woman learn to live lives of perfect *asanga* (detachment), and *maitri* (tenderness to all beings) and *bhakti* (devotion to God). The Ramayana describes them as living in huts *(parna-sālass)* and as wearing *Valkala* (bark-dress) and *Krishnājina* (deerskin) and as living on vegetarian

diet and as being devoted to vedic study and penance and meditation. (Ayodhya, XV, to 23). They lived a life of complete non-violence in thought and word and deed. That was why they sought Rama's protection against Ravana, though they had the necessary spiritual force to punish the latter themselves. (Aranya, I, 7, 8, 22). The hermits did not shun society but gave advice and consolation to the persons who went to them. Nay, they showed hospitality to their guests in an abundant measure. The hospitality shown by Bharadwaja was an exceptional feat. But the ordinary hospitality is described in the delineation of the reception given to Rama by Agastya. (Aranya, XII, 26, 27). The instance of Anasuya shows that women also used to perform *tapas*. Vedavati was a *sramani* or *tāpasi*. So were Sabari and Swayamprabha. The words *sramana* and *sramani* occur in many places in the poem. (Bāla, XIV 10, Ayodhya, XXVIII, 5; Aranya, LXXIV, 7). The Sanyasis are described as persons who have renounced the world and belong to the fourth Asrama. They wore ochrecoloured cloths (Kāshāya) and were called Parivrājakas (See Āranya, XLVI, 31).

Though the Brahmans were the foremost group and though the Sudras could not study the Vedas (Sundara, XXVIII, 5), yet the utmost harmony prevailed among all the social groups (Bālā, VI, 19), and all were devout, hospitable, grateful, noble, valorous, and full of heroism.

> वर्णेष्वग्र्यचतुर्थेषु देवतातिथिपूजकाः ।
> कृतज्ञाश्च वदान्याश्च शूरा विक्रमसंयुताः ॥ (Bāla, V, 17).

On important occasions all people were fed without any exclusions (See Bāla. XIV, 10, 11). It is said also that the Brahmins did not want to rule but used to be content to have gifts of money and kine. See Bāla, XIV, 43, to 46. The poet extols such Brahmans as are given to vedic study and who are of controlled senses and who rarely accept gifts and who are free from defects and vices and pursue a life of knowledge and virtue (Bāla, VI, 13 to 16, XIV, 19; Ayodhya, XLV, 13, 24, 25; Yuddha, XXX, 19, 20).

The Ramayana disproves the theory of an Aryan race and Dravidian race. The Hindu communities form but one people and have unity of race and culture and abode. The words *Ārya* and *Anārya* are used in the poem as terms of praise and blame respectively and have no racial implications at all. (See Ayodhya, XII, 79; XVIII, 31; XXI, 44, XXXVI, 14; GCII, 25; CXVIII, 31; Aranya, XVIII, 19; Sundara, LII, 12, Yuddha, XVI, 11 to 14, XVIII, 36, XLIX, 13, LXVI, 28, LXXI, 2, CVI, 5, 13, Uttara, XVII, 30). The reference to Nishadas, Dashas, etc. in the Ayodhya Kanda (LI, 32, LXXXIV, 4, 7) is not indicative of any particular Non-Aryan or Dravidian tribes. The were only Professional sub-groups in the social polity. Nor does the reference to Nivāta kavachas (Uttara, XXIII, 6) or to Kalakeyas (Uttara, XXIII, 17) or to the Andhras and Pandras and Cholas and Pandyas and Keralas in South India (Kishkindha (XLI, 12) indicate any separate racial stock at all. In the Bāla Kanda Chapter LV there is undoubtedly a reference to various tribes such as Paplavas, Yavanas, Sakas, Kambojās, Hāritas, Kirātās etc Very possible these were alien peoples who entered into India. Such of them as got a foothold here probably got merged in the population as a whole.

There is no doubt some reference to Chandālas in the poem. In the Bāla Kanda, Chapter LVIII, verse 11, there is a reference to King Trisanku who was cursed to become a Chandala. The latter is described as dark and as wearing dark clothing and iron ornaments. In Chapter LIX Viswamitra curses the sons of Vasishta who cursed Trisanku to become a Chandāla. He cursed them to live as eaters of corpses and dog's flesh. From this we cannot infer any wide prevalence of untouchability. It looks as if some persons who grossly broke the scheme of social life became Chandālas and were outside the pale of group life. Nor does it seem to me that there was any system of slavery in those days. The reference to Dāsas and Dasis in the Bālakanda, LXXIV, 5 and Aranya Kanda, XVIII, 9, is only to the royal retinues of servants and nothing more.

Thus the most important aspect of the social polity in the poem is the ideal of the four *āsramas* and of the four social groups. It is described in the poem with an unmistakeable emphasis. We must also remember that the forest (tapovana) and the town and the village were inextricably interlinked and that the divine waters of the higher life flowed into the society as a whole from the hermitage.

CHAPTER X.

Valmiki's Economic and Political Ideals.

It is a natural transition from the poets' social ideals to his economic and political ideals. The Sanskrit names for the economic science and political science are Artha Sastra and Dandaniti. The poet says that only those who have studied these should be treated as experts in economic and political matters.

अनभिज्ञाय शास्त्रार्थान् पुरुषाः पशुबुद्धयः ।
प्रागल्भ्याद्वक्तुमिच्छन्ति मन्त्रेष्वभ्यन्तरीकृताः ॥
अशास्त्रविदुषां तेषां न कार्यमहितं वचः ।
अर्थशास्त्रानभिज्ञानां विपुलां श्रियमिच्छताम् ॥
अहितं च हिताकारं धाष्ट्यांज्जल्पन्ति ये नराः ।
अवेक्ष्य मन्त्रबाह्यास्ते कर्तव्याः कृत्यदूषणाः ॥

(Yuddha, LXIII, 14, 15, 16).

He describes Hanuman as one who had settled views and knew the science of polity and the special duties of the age.

निश्चितार्थोऽर्थतत्त्वज्ञः कालधर्मविशेषवित् ॥

(Kishkindha, XXIX, 6).

Even to-day the two chapters in the Ramayana popularly known as the Nārajaka sarga (Ayodhya, LXVII) and the Kachchit sarga (Ayodhya, C. 1), as well as Chapters I and II of the Ayodhya Kanda contain the quintessence of economic and political wisdom. In the Ramayana we find references also to various

occupations and industrial arts such as masons, carpenters, hodmen, artists, diggers and others (See Bāla, XIII, 6, 7). Ayodhya LXXX, LXXXIII, Yuddha CXXX, 4). In the Nārajaha Chapter stated that, if there is no proper government, there will be no proper agriculture or industry or trade or wealth. There will be no proper social life. There will be no art worth the name. Nor will there be a proper spiritual life Men will devour are another. See Ayodhya, LXVII, 10, 11, 15, 22; Aranya, XLI, 10; X, 9.

In regard to economic life, Rama asks Bharata whether the country is prosperous and whether the agriculturists and cattle-rearers are doing well and whether the traders are carrying on their commercial operations, and whether the income exceeds the expenditure.

कच्चिज्जनपदः स्फीतः सुखं वसति राघव ।
कच्चित्ते दयिताः सर्वे कृषिगोरक्षजीविनः ॥
वार्तायां संश्रितस्तात लोको हि सुखमेधते ।
आयस्ते विपुलः कश्चित् कच्चिदल्पतरो व्ययः ॥

(Ayodhya, C, 47, 48, 55).

He refers also to ocean-going ships (महानौरिवसागरम्—Sundara, LVII, 4). See also Sundara, I, 68, XVII, 3, XXV, 14; XXVIII, 8. In Kishkindha, XVI, 24, there is a reference to ships heavily laden with cargoes.

A remarkable feature of Valmiki's concept of political and economic life is the way in which he puts the basic ideas into the mouths of persons of diverse stations in life. Politics should be the serious life-work of all citizens and becomes unreal when it is confined to mere professors and politicians. We hear in the poem many political ideas from diverse characters—from Narada in Moola Ramayana, from Vālmiki in Cantos VI to VII, of the Bala Kanda and Cantos I and II of the Ayodhya Kanda, from Dasaratha in Canto III of the same, from the people of Ayodhya in Ayodhya, LXVII, from Rama in Ayodhya, C, from Hanuman in Ayodhya, XXIX, from Surpanakha in Aranya,

XXXIII, from Mareecha in Aranya, XL and XLI, from Sita in Sundara, XXXV, from Vibheeshana in Sundara LII and Yuddha, LII, from Prahasta and Maha Paisva in Yuddha, XII and XIII, from Kumbhakarna in Yuddha, LXIII, and from the Vānara leaders in Yuddha, LXXXVII. What we have in the Ramayana in the above-said Cantos may be an imaginative idealisation but is not a mere utopian theory. The Rāma Rājya was a great peak in the universal political life and has rightly been held up as a model for the whole world by Mahatma Gandhi.

I have already referred to the poet's clear vision of the unity of India (Bāla, V, 11, Ayodhya, CVII, 17; Kishkindha, XVIII, 6). He says that balanced and disciplined natures are required to carry on well the national political life.

राज्यं पालयितुं शक्यं न तीक्ष्णेन निशाचर ।
न चापि प्रतिकूलेन नाविनीतेन राक्षस ॥ (Aranya, XLI, 11).

He contrasts the righteous polity of Kosala with the unrighteous though luxurious polity of Lanka. The life beautiful can flourish only in a city beautiful. The life holy can flourish only in a city of holiness, a *civitas dei*. Ayodhya was a great city in size and in population and in prosperity and in prowess and in purity and in spirituality. See Bāla V, 5 to 17, VI, 6 to 26; Ayodhya, LI, 22. In Bāla, V, 8, LXXVII, 8, and in Yuddha, LXVII, 84, the poet refers to the broad roads which were sprinkled well with water to lay the dust.

राजमार्गेण महता सुविभक्तेन शोभिता ।
मुक्तपुष्पावकीर्णेन जलसिक्तेन नित्यशः ॥ (Bāla, IV, 8).

Lanka is full of the spoils of war, and its inhabitants are greedy and cruel and lustful and wallow in sin and strife and sensuality. It has got everything calculated to excite the senses but nothing which feeds the spiritual life.

इन्द्रियाणोन्द्रियार्थैस्तु पंचपंचभिरुत्तमैः ।
तर्पयामास मातेव लंका रावणपालिता ॥

See also Sundará, I, 200, II, 22, 23, I, 3, 12 to 14.

Kingship was the normal type of polity in the Ramayana age. In Uttara, Canto LXXVI, 37 to 45, we are told that the people prayed to God Brahma for a king and that thereupon the Lokapalas (cosmic deities) gave a portion of their power to King Kshupa. Even there the suggestion is that the King has in his various aspects and functions the aspects and functions of the Lokapalas. This view is stated also in Manu, VII, 4 to 8. See Aranya, I. 18, XLI, 12, 13, Kishkinda, XVIII, 41. But the more valuable portion of the poem is the portion describing the evils of anarchy (Ayodhya, LXVII) and the portions describing the desirable physical and intellectual and moral traits of an ideal King (Bāla, I, Ayodhya, I, II, C, Sundara, XXXV).

In Valmiki's age the kings of the solar line had a general overlordship over the whole of India. Dasaratha is described as a *Natha sāmanta*, i.e. to whom the other kings make obeisance (Bāla, VII, 21; XVIII, 47). The tribute (*bali*) paid by them is referred to in Bāla, V, 14, Ayodhya, LXXXII, 8, XV, 29; Uttara, XXXIX, 10). The kingship of the age was largely an elective monarchy. Though primogeniture was the rule yet it was not an absolute rule. The reigning king can himself supersede a son given to evil ways. (Ayodhya, XXVI, 36; XXXVI, 16). The hair-apparent had to be nominated by the king and his nomination had to be approved of by the popular sabha or assembly and the assembly of allied and tributory princes. (Ayodhya, II, 15, 16). Ordinarly the eldest son would succeed (Ayodhya, II, 11; III, 2, VIII, 14. 53, LXXII, 20, 22; LXXIX, 7; LXXXII, 13; CI, 2; CX, 32, 33; Uttara LIV, 5, 6). In the absence of a son, a brother of the king would be nominated (Yuddha, CXXXI, 88, 29). Sugreeva who was the Yuvarajah was crowned as king when Vali died. At the same time Vali's son Angada was crowned as hair-apparent and was later crowned as king when Sugreeva abdicated the throne to go with Rama to paradise (Kishkindha, IX, 3; XV, 23; XXVI, 36, 37; Uttara, CVIII, 23). The crown prince used to be trained by the, king in administration and warfare. (Bāla, LXXVII, 22, Ayodhya, II, 38).

The kingship of Valmiki's age was a limited and constitutional monarchy. It was limited by the Dharma Sastras on the one hand and by the powers of the Cabinet and the Sabha on the other hand. If the king disobeyed the Dharma Sastras and oppressed his subjects, he could be exiled or even killed King Vena was killed." Sagara banished his eldest son Asamanja. Even Ravana refrained from killing the envoy Hanuman when Vibheshana told him that such an act was opposed to Rāja Dharma (Sundara, LII, 6). But generally speaking he was a dictator and despot unlike the kings of the solar race who were just and constitutional monarchs.

With the above background in mind, we can now proceed to a consideration of the poet's concept of kingly qualities and duties. A cursory view is enough in regard to the external aspects of kingly life. The coronation ceremony was always grand and imposing. It was the same whether in Kosala or Kishkindha or Lanka. (See Kishkindhā XXVI, 22, 35, Yuddha, CXXXI, 60, et seqq.) See also Ayodhya, III, 8, XIV, 35, XV, 11, XXVI, 9 etc. in regard to the proposed coronation of Rama as Yuvarajah. On the previous day the king-elect had to observe fast and vigil. There was a royal procession with music on the day of the coronation (See Yuddha, CXXX, 3). Waters brought from the sacred rivers were kept ready for the royal Abhisheka (bathing ceremony). There were oblations in the fire. The tributary kings and the ministers and the members of the sabha and the guild leaders and State officials were present. The city was aily decorated with flags and flowers. The actual abhishaka was by the Ritwiks with mantras and by the virgins and by the ministers and by the army chiefs and by the Vaisiya leaders in succession. The king then put on new silk garments and was crowned with the hereditary diadem (Kirita) on the ancestral throne. The white umbrella (chchatra), which was the symbol of his sovereignty, was held over his head and he was fanned with Yak tail fans (chāmaras). Then presents were given to and by the King. He then went in procession through the city. The women used to shower flowers on him

from the balconies and windows of their mansions. (Ayodhya, XVI, 37).

The king's palace was called prāsāda. It was many stories in height and had many sections (Kakshya) with five courtyards. The *antahpura* or residential portion and women's apartments had three *Kahshyas*, the outer courts being occupied by servants and guards. In Ayodhya, LVII, 17, we are told that Sumantra crossed seven courts (Kakshyas) to see Dasaratha. We must bear in mind the analogy of the Kosala and Kishkindha Kingdoms, as Lakshmana also had to cross seven courtyards to see Sugriva (Kishkindha, XXXIII, 18). Those were divided into Bāhya (outer) Kakshya (Uttara, XXXVI, 14) and Madhya (middle) Kakshya (Uttara, XLII, 36) and Antah (inner) Kakshya. Dasaratha's palace had eight Kakshyas (sections). See Ayodhya, LVII, 24. The king used to attend to public business in the earlier portion of the day and then spend the remainder of the day and the entire night in the *antahpura* or inner apartments. These had gardens and parks (See Uttara, XLII, 1).

पूर्वाह्णे धर्मकार्याणि कृत्वा धर्मेण धर्मवित् ।
शेषं दिवसभागार्धमन्तःपुरगतोऽभवत् ॥ (Uttara, XLII, 26).
प्रवृत्तायां रजन्यां तु सोऽन्तःपुरचरोऽभवत् । (Uttara, XXXVI, 63).

Though one could drive into the outer three Kaksyas (courts), one had to go on foot into the last three courts. (See Ayodhya, XVII, 20, 21). It was in the inner apartments of women that divine worship and religious ceremonies were performed.

सीताऽपि देवकार्याणि कृत्वा पौर्वाह्णिकानिवै । (Uttara, XLII; 27)

The doorkeeper of the palace was known as the Prateehāra (Uttara, I, 10). The princes had separate palaces of their own. Rama as the first prince had his own palace (Ayodhya, XVI, XVII). His bedroom had curtains (तिरस्करणी—Ayodhya, XV, 21.) His brothers had separate palaces when he was the King. (Uttara, XXIV, 3, 6, to 9). But it is in the description of Ravana's palace in the Sundara Kanda (Chapters VII to XI) that Valmiki surpasses himself. Ravana had arbours made of creepers, picture galleries, play rooms, artificial hillocks, love houses, etc.

(Sundara, VI, 26, 37). It looks as if kings had not only story-tellers and musicians and dancers and actors and others as makers of entertainment but also dwarfs and jesters in their palaces. See Ayodhya, III, 17, X, 12; LXIX, 4, 5, Kishkindha, XXXI, 20; Sundara, X, 32; Uttara, XLII, 20, 21; XLIII, 1:.

वादयन्ति तथा शान्ति लासयन्त्यपि चापरे ।
नाठकान्यपरे प्राहुर्हास्यानिविविधानि च ॥
तत्रोपविष्टं राजानमुपासन्ते विचक्षणाः ।
कथानां बहुरूपाणां हास्यकाराः समन्ततः ॥ (Uttara, XLIII, 1).

The kings used to take to hunting with zest. But, though it was necessary in the interests of the people at large and of agriculture in particular, over-indulgence in it was condemned as a *Vyasana* (evil passion) like gambling and lewdness. Dasaratha and Rama were fond of hunting. (Ayodhya, LXIII, 21; XLIX, 15). Dasaratha received during his hunting a curse which was both a blessing and a curse. He sped an arrow in the direction of a sound which he imagined to be that of a wild elephant drinking water but which was only that of a boy filling his pitcher to serve his parents. The sage who was the boy's father cursed Dasaratha to have the pangs of separation from his son. This happened to be also a blessing to Dasaratha who was then a sonless man. King Ila is described in Uttara, XXXVII, 8, 9, as being very fond of hunting. Hunting was carried on with the aid of beaters and dogs and by using arrows and other weapons or by the use of nets and nooses and traps (See Ayodhya, LXX, 23; Aranya, LV, 5, Kishkindha, XVIII, 39, 40, 41).

But it is much more important and interesting for us to learn about the royal qualities and duties than about the royal pleasures and processions The Indian political theory refers to the seven limbs of the State (*Saptānga*).

स्वाम्यमात्यसुहृत्कोशराष्ट्रदुर्गबलानि च ।

Rama asks Guha .

अप्रमत्तो बले कोशे दुर्गे जनपदे तथा ।
भवेथा गुह राज्यं हि दुरारक्षतमं मतम् ॥ (Ayodhya, LII, 72).

When Sugreeva, in his absorption in his royal pleasures, forgets his royal duties and especially to his royal ally, Hanuman pulls him up thus:

राज्यं प्राप्तं यशश्चैव कौली श्रीरभिवर्धिता ।
मित्राणां संग्रहः शेषस्तं भवान् कर्तुमर्हति ॥
यो हि मित्रेषु कालज्ञः सततं साधुवर्तते ।
तस्य राज्यं च कीर्तिश्च प्रतापश्चापि वर्धते ॥
यस्य कोशश्च दंडश्च मित्राण्यात्मा च भूमिप ।
समवेतानि सर्वाणि स राज्यं महदश्नुते ॥ (Kishkindha, XXIX, 9 to 11).

The king is the pivot and hub of the State. Valmiki, in the very beginning of his poem and while describing Dasaratha, gives his conception of royal qualities and duties. Every adjective used there is telling. The king should be a man of piety, and spiritual knowledge, a lover of Dharma, a man of farseeing vision, a lover of his people, a man of self-control, one who is a Rajārshi and who is equal to a Maharshi, a man of subdued foes, a man of many friends, a person of opulence and munificence, a man of fame, a man of truth, and a guardian and promoter of the highest aims of life See Bāla, VI, 1, 2, 3 Viswamitra in his questions to Dasaratha about his welfare gives as a summary of kingly duty and happiness.

पुरे कोशे जनपदे बान्धवेषु सुहृत्सु च ।
कुशलं कौशिको राज्ञः पर्यपृच्छत्सुधार्मिकः ॥
अपि ते सन्नताः सर्वे सामन्ता रिपवो जिताः ।
दैवं च मानुषं चापि कर्म ते साध्वनुष्ठितम् ॥ (Bāla, XVIII, 46, 47).

Dasaratha, in his advice to Rama on the eve of crowning him as Yuvaraja, says that a king should control impulses born of lust and anger and should know directly the welfare of his subjects and should please his ministers and his people and have full granaries and treasuries and arsenals. See Ayodhya, III, 41 to 44; Kishkindha, XXXIV, 7.

The king's primary duties are the protection of his subjects from external attack and internal disorder and the rendering of

impartial justice. He is called *Shashtāmsa* or *Shatbhāge*, as he gets $\frac{1}{6}$ of the yield or income by way of taxation. (Ayodhya, LXXV, 24; Uttara, VII, 30). Even the hermits contribute $\frac{1}{6}$ or $\frac{1}{4}$ of their punja (religious merit) to him. See Aranya, VI, 11, 14. He must tax his people lightly and leniently. (Ayodhya, C, 29). He is the source of dharma and artha and kāma in the State. He must treat his subjects like his sons. (Aranya, VI, 11, 12, 14 ; L, 9 ; Uttara, LXXIV, 30, 31). He must lead a pure and disciplined life, because his subjects will follow his example.

यद्वृत्ता स्सन्तिराजानस्तद्वृत्तास्सन्ति हि प्रजाः ॥ (Ayodhya, CIX, 9).

Chapter XXXIII of the Aranya Kanda describes the vices and sins to be avoided by him. He must be the strength of the weak and the eye of the blind and the staff of the lame.

दुर्बलस्यत्वनाथस्य राजा भवति वै बलम् ।
अचक्षुषोत्तमं चक्षुरगतेस्सगतिर्भवान् ॥

(Uttara, LIX; Prakshipta sarga, XIII, 23).

He must punish ill-doing but he should also have mercy and clemency. (Uttara, LXXIX, 9; Aranya, LXV, 91; Kishkindha, XVII, 17, 27, 30). See also Kishkindha, XVIII, 8. He must scrutinise the budget and control the state income and expenditure. (Ayodhya, I, 26; C, 55).

We gather valuable information from the poem about the daily life of the king. He wakes to music (Ayodhya, LXXXVIII, 8 and Uttara, XXXVII, 2 to 11). He bathes and worships the fire and devas and pitris. He then goes to attend to public business. (Uttara, XXXVII, 13, 14). He has to do this day after day. In fact, Rama is sorry that for four days after he banished Sita he was in grief and did not attend to his public duties. (Uttara, LIII, 6). See also Aranya, XXXIII, 4. Hanuman blames Sugreeva for having after his coronation given himself up to pleasures after entrusting the public affairs to his ministers. (Kishkindha, XXIX, 5). The king should attend to each matter in proper time and in proper succession. (Yuddha, XII, 30 to 32).

The duties of kings in war are as important as his duties in peace. A king must know when to make peace and when to

make war. (Aranya, LXXII, 8; Sundara, XLI, 3; Yuddha, XIII, 7, XXXV, 7 to 9). War should be the last resort. (Yuddha, IX, 8). The king should please his army and the army should protect him. (Yuddha, CXXV, 10; Kishkindha, LXV, 23). But the possession of great military power is a great temptation to use it in a cruel way. Sita warns us against such user (Aranya, IX). Rama replies to her that such power should be used only for protection. (Aranya, X, 3). Death in battle leads to heaven. Even a sinful man is purified by his valiant death in battle. (Yuddha, XLI, 69.) It is stated also that if a king kills his foe in battle, he should arrange for the righteous rule of the enemy's country as Rama did. (Uttara, LXII, 11). War was never regarded as one of the aims of life. Defensive wars were treated as inevitable and righteous wars were treated as an open doorway to heaven. (Ayodhya LXIV, 41, 42; Yuddha, CXII, 19). Offensive war for conquest was regarded as an evil. It was also realised and taught that war is the greatest calamity in this sorrowful world and that it is after all an uncertain affair. See Sundara, XXVII, 53; XLVI, 15; Yuddha, XLVI, 32; CXIII, 18; CXIV, 33; Uttara, XX, 10). See also Manu, VII, 198 to 200.

Even to-day the questions of Rama to Bharata in the 100th Chapter of the Ayodhya Kanda contain the quintessence of polity and public administration. It will not be possible to discuss all the matters dealt with that in that long chapter but I may indicate here the essence of its contents. The kings must primarily be pious men and show respect for age and learning and character. They should lead a disciplined daily life. They should be free from vices and evil habits and impulses They should pursue the *trivarga* or three aims of life (Dharma and Artha and Kama) in harmony. They must seek the friendship of learned and wise and pious men and avoid selfish and sceptical Brahmins. They must learn the ethical and economic and political sciences. They must know the art of public administration well. They must consult the ministers and keep their decisions secret and carry them out with easy effort and great results. They must appoint the ablest men to the highest

places and should bestow on a man only such an office as is appropriate to him. They must appoint a proper commander-in-chief and give food and pay regularly to the soldiers. They must have worthy ambassadors and able and reliable spies. They must be strict yet lenient in punishment. They must tax suitably and in a wise and unirritating manner. Their budget should always be a surplus budget. They must encourage industry and trade and commerce. They must own plenty of cattle and horses and elephants. They must dig tanks and plant gardens and build temples. In short they must make the people contented and strong and prosperous and happy,

Though the king is thus the pivot of the polity, yet the success of the political life of the community will depend largely on the cabinet of ministers and the state officials and the local self-government institutions and the army (Ayodhya, C, 17, 25). Of these the ministers are the most important. Dasaratha and Rama had both amatyas and mantris. Valmiki differentiates them clearly (See Bala, 1 to 4; Ayodhya, LXVII, 4; CXII, 7; Yuddha, XI, 26). The amātyas were 8 in number and were Dhristi, Jāyantha, Vijaya and others. There were two Ritwics or Purohits, viz. Vaishta and Vāmadeva, of whom the former was the royal *guru*. There were also mantris or councillors such as Jābali, Kasyapa and others who were learned Brahmins. Sumantra was both minister and charioteer. (सारथित्वेन मन्त्रित्वेन च स्थितस्सुमन्त्रः—Govindaraja's commentary on Bāla, IX, 1). Amātya means one who is always near the king. Sumantra is sometimes called Sachiva also. (Bala, VII, 3, 4, VIII, 4, XII, 5, 6; Uttara LIX, Prakshipta sarga XIII, verse 26). Hanuman is called the *sachiva* of Sugreeva (Kishkindha, III, 27). Mantris are referred to in Kishkindha, IX, 21. There is a reference to Ravana's *sachivas* and *mantris* in Sundara, XLIK, 13 and Uttara, XXVII, 27), and to Vibheeshana's *amātyas* in Uttara, V, 44. Evidently the amatyas and ritriks and mantris acted as a joint committee (*mantri parishad*). They were actively functioning during the interegnun after Dasarath'as death and are referred to in Ayodhya, LXVII, 2 to 4 and LXIX, 1, as *Rajakartārah* (king-maker). When Vasishta, who was deputed to choose the

successor, chose Bharata they offered the crown to him in the name of the people and the *srenis* (corporations). See Ayodhya, LXXIX, 4, 17. The council of ministers was consulted on all important occasions, e.g. when Dasaratha proposed to perform an Aswamedha sacrifice, when he had to decide about sending Rama with Viswamitra, when considering Rama's marriage, when making Rama as Yuvaraja, and when a Brahmin's accusation about his boy's death during Rama's rule had to be investigated (See Bāla, VIII, 5; XIX, 11; LXIX, 18; Ayodhya, I, 41; Uttara, LXXI, 3, CXVI). Romapāda consulted the mantriparishad about bringing Rishyasringa (Bala, IX, 4, X, 12).

Valmiki says that the ministers should be learned, disciplined, clever, self-controlled, high-souled, valiant, renowned, tranquil, truthful, obedient, honest and charming in speech (Bala, VII, 5, 6; Ayodhya, C, 16). Their office was generally hereditary (*pitri-paithāmahān*, Ayodhya, C, 27). They must know by means of spies all that goes on in the State (Bala, VII, 8, Kishkindha XV, 16). They must keep a full treasury. They must administer impartial justice. They must know how and when to make peace and war. They must speak out their minds and advise the king (Aranya, XL, 9 to 11; XL, 6 to 12; Kishkindha, XXXII, 18; Yuddha, XIV, 22). They must be experts in Niti Shastra and Mantra Tattwa (Sundara, XLI, 13). The king should consult them singly and in groups and as a body (Ayodhya, C, 72, Yuddha, VI, 5 to 15). He should attach the greatest value to their unanimous advice (Yuddha, VI, 12). The Amātyas had to go with king during his processions and tours and expeditions and also had traditional functions in the coronation ceremonies (See Ayodhya, LXXXIII, 2; CXIII, 2; CXV, 9; Yuddha, CXXX, 9, 10; CXXXI, 26). See also Bāla, VII, 9, 10, 15 to 17; Aranya, XLI, 7; Yuddha, XIV, 21). The ministers had also to take part in the meetings of the Sabha which formed a regular feature of the ancient polity. (Ayodhya, II; Yuddha, VI).

There were also regular officials belonging to the various departments. The heads of these departments were called

Tirthas and were eighteen in number (Ayodhya, C, 37). Among the permanent officials the Judges occupied a high place. The king sat in the Dharmāsana along with the Purohit and the sages and the ministers and the Naigamas (heads of mercantile corporations). See Uttara, LIX, Prakshipta Sarga, 1 to 3. He should hear all complaints promptly and administer speedy and impartial justice. Those who were justly punished by the king were freed from their sin and went to heaven (Kishkindha, XVIII, 31). If the king did not punish the evil-doer, he would incur sin. (See Kishkindha, XVIII, 34, 64).

The Sabha or popular assembly also had important functions, It was called *parishad* (Ayodhya, II, Yudda, XII, 1), *samiti* (Yuddha, XI, 32) and *samsad* (Yuddha, XI, 30). The members were treated with respect and were drawn from the capital and from provincial stations. They included the heads of the urban guilds and the village leaders (ग्रामघोषमहत्तराः—Ayodhya, LXXXIII, 11, 15). They are referred to as Srenis (Ayodhya, I, 45, CXI, 21) and Paura jānapada (Ayodhya, XIV, 40, CXI, 27). The Sabha was convoked and consulted on very important occasions such as the selection of the Yuvarajah, the decision of peace or war, the election of a king's successor when there was no Yuvarāja, etc. (Ayodhya, II, XXVII, LXXXII, Sundara, XLIX; Yuddha, VI, XI; Uttara, LIV). It was the duty of the members to speak out their views boldly and impartially (Uttara, XIII, 34; LIX, Prakshipta Sarga, 35). The king presided over the Sabha. (Ayodhya, II, 1 to 3). In his absence, the Purohita used to preside over it. (Ayodhya, LXXXI, 9 to 11).

Equal attention was paid in Valmiki's age to the administration of towns and of the villages. The capital was called Puri or Nagara or Nāgari or Mahapuri or Rajhadhāni (See Bāla, V, 6, 7, Bāla, VI, 6, 7, Ayodhya, LI, 23). The remainder of the kingdom was called Rāshtra or jānapada (See Bāla, V, 5; Ayodhya, L, 4). It consisted of the provincial towns (nagaras or pattanas: see Ayodhya LVII, 4; Aranya, XLII, 16; Kishkindha, XL, 21) and the villages (mahāgramas, gramas or ghoshas). The word *Visah* means the general population (Bāla,

XI, 9; Ayodhya, II, 28). The inhabitants included townsmen (pauras) and villagers (janapada). See Ayodhya, I, 49. Rama describes Kosala as irrigated by rivers and channels. (Adeva matrika—Ayodhya, C, 46). The King's officials in charge of the provincial units were called *Janapadeswaras* (Uttara, XXXVII, 16). The people gave unpaid labour (*Vishti*) for the good of the State, evidently by way of clearing silt in channels, making roads, digging tanks, laying out gardens, building temples and choultries, rendering service in festivals etc. (See Ayodhya, Chapter LXXX, Yuddha, CXXX, 4). There was also paid labour (*Karmānthikas*). Evidently Village Panchayets looked after village affairs and Municipal Corporations managed the urban affairs. The Naigamas and Srenimukhyas were the heads of the industrial and commercial guilds and corporations in urban areas (Ayodhya, XXVI, 14) They had an important place in the coronation functions (Ayodhya, XIV, 54; Yuddha, CXXX, 9, 17). The poet refers to the broad and well-watered streets of Ayodhya. (Bala, V, 8; XV, 24; LXXVII, 8; Ayodhya, V, 18; VII, 2; Yuddha, CXXX, 6). It was evidently the duty of the urban municipal administration to make good roads and keep the roads in good condition and have them watered well to lay the dust. Ayodhya had also many parks (Bala, V, 12; Ayodhya, LXVII, 17; LXXI, 22, to 26).

So far as the military science and art are concerned, the poem gives us a clear view of the same as it obtained in those far-off-days. Both Ayodhya and Lanka had Kootāgāras (secret and subterraean rooms). vide Bāla, V, 15; Sundara, IX, 14, 19. Ayodhya was defended by a fort which had a deep moat around it. Lanka was on a hilltop. It had many and deep moats also (Yuddha, III, 15). Rama asks Bharata if the fort is allright and well defended by soldiers and weapons and machines and had plenty of food and water.

कच्चित्सर्वाणि दुर्गाणि धनधान्यायुधोदकैः ।
यन्त्रैश्च परिपूर्णानि तथा शिल्पिधनुर्धरैः ॥ (Ayodhya, C, 54).

In the Yuddha Kānda, III, 20, it is said that there are four types of forts, viz. Nadeya (surrounded by the sea or by a river,

Pārvata (surrounded by hills), or Vanya (surrounded by forests) or Kritrima (i.e. artificially built with walls and moats). Inside the fort there were Chāras or spies everywhere (Sundara, IV, 15). The soldiers were massed in particular places. They were divided into infantry and cavalry and elephant forces and chariot forces and were called chaturanga (four-limbed) *bala* or *sainya* (army). (See Bala, LXIX, 3; Ayodhya XXXVI, 2, LXXXIII, 55; Sundara, XLVI, 16; Yuddha, III, 26, XXXVII, 24). Of all these types of warriors, the chariot warriors were the greatest military experts and could fight also on foot or on horse back or on elephants. They could use *sastras* (physical weapons) as well as *Asthras* (spiritual weapons). The leaders among them were called Mahārathas and above these were the Atirathas They could fight innumerable foes at the same time. The car warriors could do also *Sārathya* or charioteering work. The most wonderful feat of Indrajit was that after Laxmana killed his charioteer, he drove this chariot and carried on his matchless fight with Lakshmana. (Yuddha, XC, 44). On another occasion the very horses of Indrajit's chariot executed wonderful movements after the charioteer was killed (See Yuddha, XCI, 29). The charioteer also is an important person. Sumantra was both minister and charioteer. He was the guide and philosopher and friend of Dasaratha. Ravana also had a loyal charioteer (Yuddha, CVI). Indrajit's charioteer is described thus by the poet.

अधिष्ठितं हयज्ञेन सूतेनाप्तोपदेशिना ॥ (Yuddha, XCI, 29).

The king was under a duty to give good food and good pay regularly to the soldiers and to speak kindly to them (Ayodhya C. 33; Uttara, LXXIV, 5.) The soldiers used to be given presents after a victory. (Yuddha, CXXV, 4). Both Rama and Ravana took the advice of war councils on important occasions.

The poem refers to the wearing of armour (varma or kavacha or tanutra or tanutrana). See Ayodhya, XXX, 28; Sundara, IV, 18; Yuddha, LIII, 6, LXIX, 61; LXXV, 10. The warriors wore also some protection for their arms and fingers (बद्धगोधांगुलित्राणौ)—Bala, XXII, 8; Ayodhya, XCIX, 24.

Their swords had sheaths and skin-covered handles and their shields had wide bucklers. (Ayodhya, LXXIII, 2; XCIX, 22; Yuddha, XCVIII, 30). Even the horses and elephants had protective armour (हस्त्यश्वानां च वर्म च—Yuddha, LXXV, 10). besides having gold ornaments.

The main military weapons (*āyudhas*) of those days were bow (dhanus), arrow (bāna), lance, sword, mace, etc. The arrows were kept in quivers (Tooneera or Ishudhi). The poem refers also to other weapons such as Parigha, Prāsa, Soola, Shakti, etc. The arrows were of curious shapes-pointed, crescent-shaped, etc. They had feathers to steady and speed them. Some were poisoned arrows (Ayodhya X, 1, 25). The army used also yantras or machines Some of these were used by Sugreeva's army to transport rocks to build the bridge to Lanka. (Yuddha, XXII, 58). Ayodhya, Kishkindha and Lanka had machines for warlike use also. (Bāla, V, 10; Kishkindha, XIV, 5; Sundara, LXIV, 22; Yuddha, III, 2, 16, 17). It is doubtful whether the *Sataghni* stated in the poem was a cannon or some other weapon. See Bala, V, 11; Sundara, II, 21; Yuddha, III, 13; XCVI, 26. The *Vaijayanthi* describes it as an iron club with iron spikes (चतुर्हस्ता लोहकंटकिनी गदा). The poem refers also to *vimānas* (aeroplanes) and air-fights. But even more powerful than all these *sastras* (weapons) were the asthras which were weapons whose destructive powers were intensified by *mantras* (Yuddha, LXXI, 84). Ravana and Indrajit knew most of them but Rama knew them all. See Bāla, XXVII, XXVIII; Yuddha, XLVIII, 16; XCI, 55 to 59; C, 32, 38).

The most admirable aspects of the military operations of those days were however the carrying on of war under righteous restrictions and the non-injury of non-combatants. In both these respects, modern warfare is the very antipodes of ancient Indian warfare and deserves the severest condemnation. Of-course, then as now, retreat from the field of battle was considered disgraceful, especially as the wives of such cowards would laugh at them.

शूरैरभिजनोपेतैरयुक्तं हि निवर्तितुम् ॥ (Yuddha, LXXXII, 4)

निरायुधानां द्रवतामसंगगतिपौरुषाः ।

दाराश्चापहसिष्यन्ति सर्वे घातस्तु जीविनाम् ॥ (Yuddha, LXVI, 21).

It was considered sinful to kill women and Rama hesitated to kill Tataka till a command came from Viswamitra. (Bala, XXVI, 13). It was considered improper to begin a war without a declaration of war. (See Aranya, XXXVI, 7). Rama always carried on Dharma Yuddha, whereas the Rakshasas never pesitated to carry on deceitful war (*Koota Yuddha*). In fact Lakshmana tells Indrajit that fighting while remaining unseen is the method of a thief because it is not open battle.

तस्कराचरितो मार्गो नैषवीरनिषेवितः ॥ (Yuddha, LXXXVIII, 15).

कूटयुद्धा हि ते ध्रुवम् ॥ Bala, XX, 8).

प्रकृत्या राक्षसास्सर्वे संग्रामे कूटयोधिनः ।

शूराणां शुद्धभावानां भवतामार्जवं बलम् ॥ (Yuddha, L, 51).

मायानिगूढं तु सुरेन्द्रशत्रुम् ॥ (Yuddha, LXXIII, 15).

कूटयोधी निशाचरः ॥ (Yuddha, XLIV, 39).

राक्षसाः कूटयोधिनः ॥ (XLVI, 26).

क्वचयक्षार्जवं युद्धं क्वचमायाबलाश्रयम् ।

रक्षसां पुरुषव्याघ्रतेनतेभ्यधिकायुधि ॥ (Uttara XV, 9).

As far as possible, war in the night was avoided. But sometimes it did take place. Valmīki says that once during a night fight Vanaras killed Vanaras, and Rakshasas killed Rakshasas (Yuddha, LV, 22). In the actual battle a convention was always observed that the non-combatants should not be injured. Further, no man should be engaged in battle when he was fighting with another. Hanuman thought that while Ravana was fighting with Nīla he should not attack the former (Yuddha, LIX, 71). It was improper to attack an enemy when he was drunk or asleep or afraid or unarmed or tired or in the company of women. The rules of Dharmic warfare are laid down in Manu, Chapter, VII, Verses, 90 to 94.

यो हि मत्तं प्रमत्तं वा सुप्तं वा रहितं भृशम् ।

हन्यात् स भ्रूणहा लोके त्वद्विधं मदमोहितम् ॥ (Kishkindha, XI, 36).

न्यस्तशस्त्रौ गृहीतौ वा न दूतौ वधमर्हथः ॥ (Yuddha, XXV, 22).

अयुद्ध्यमानं प्रच्छन्नं प्रांजलिं शरणागतम् ।
पलायन्तं प्रमत्तं वा न त्वं हन्तुमिहार्हसि ॥ (Yuddha, XXV, 22).

नारायण न जानीषे क्षात्रधर्मं पुरातनम् ।
अयुद्धमनसो भीतान् स्मानर्हसि वधेतरः ॥ (Uttara, VIII, 3)

It is said about the people in Ayodhya that they would not attack helpless persons or persons who were the only male members in their families or persons who hide themselves or who run away in fear.

ये च बाणैर्न विध्यन्ति विविक्तमपरापरम् ।
शब्दवेध्यं च विततं लघुहस्ता विशारदाः ॥ (Bala, V, 20).

The height of chivalry was reached by Rama who, finding Ravana tired, asked him to go home and have rest and come back refreshed wielding a fresh bow and in a fresh chariot. (Yuddha, LIX, 144).

A few miscellaneous matters remain to be mentioned. Each great warrior had his own Dhwaja (banner). Dasaratha's banner had the Kovidāra tree blazoned on it; Ravana's banner had the figure of a human head on it (Yuddha, CI, 14). Indrajit's banner had the figure of a lion (Yuddha, LIX, 15), and Prahasta's banner had the figure of a snake (Yuddha, LVII, 27). Sambara's banner had a fish design in it. (Ayodhya, IX, 12). There were also flags floating on the tops of the towers in forts.

उच्चाट्टालध्वजवतीम् । (Bala, V, 11)

अट्टालकवतंसकाम् । (Sundra, II, 21).

Besides the soldiers there were also workmen corresponding to the sappers and miners of to day. These used to prepare the roads for the march of the soldiers and the camps (Nivāsa) for their rest. (Ayodhya, LXXIX to XXXXIII). The army was accompanied also by a bazaar as well as food supplies. There were also amusements by singers and dancers. (See Yuddha, LXIV, 3, 4). Rivers were crossed by boats (Ayodhya, XXXXIX,

9). Guha had five hundred *Nāvah* (boats or ships), each manned by a hundred persons (Ayodhya, LXXXIV, 8). There were also big boats called *Svastika* for royal use (Ayodhya, LXXXIX, 11). Further the *Doota* or ambassador and the *Chārana or Chāra* or spy played an important part in the polity. The former was used to avoid political and military complications and to preserve peace and harmony. He should be a patriotic and learned and astute and quickminded person and should be loyal to his master. Hanuman's embassy is described in the Sundara Kānda, LI. Angada's ambassadorship is described in the Yuddha Kanda, XLI. In the latter Chapter it is said that Rama decided to send him after consulting his ministers and for settling the course of his conduct in the future.

संमन्त्र्यमन्त्रिभिस्सार्धं निश्चित्य च पुनः पुनः ।
आनन्तर्यमभिप्रेप्सुः क्रमयोगार्थतत्त्ववित् ॥ (Yuddha, XLI, 58).

The task of the spies was a risky and hazardous one as it had to be done in secret. (See yuddha, XXV, XXIX). Ambassadors could not be killed though they could be punished. (See Sundara, LII, 13 to 15; Yuddha, XIX, 18; XXV, 20). But spies caught in the act could be killed. But Rama magnanimously let Ravana's spies Suka and Sarana depart unpunished.

विभीषणगृहीतौ तौ वधार्हौ राक्षसेश्वर ।
दृष्ट्वा धर्मात्मना मुक्तौ रामेणामिततेजसा ॥ (Yuddha, XXV, 27).

It was also laid down that the rainy season was unsuitable for military expeditions and that the Sarat season (autumn) after the cessation of rains was the proper time therefor (See Kishkindha, XXVI, 13, 14, 16, नायमुद्योगसमयः, XXVIII, 15, स्थिताह्वियात्रा वसुधाधिपानाम्; XXX, 38.—अन्योन्यवैरेण समायुतानामुद्योगकालोऽद्य नराधिपानाम्)। The fourteenth day of the dark lunar fortnight (कृष्णपक्षचतुर्दशी) was considered auspicious for starting on a military expedition and the next day (Amavasya) was considered good for the battle (Yuddha, XCIII, 65).

The army is summoned up by messengers and by the beating of drums (Bheri) to assemble and be ready. (Aranya, XXIV, 10; Yuddha, XXXIII, 22). Though this is the usual

way of carrying on a military expedition (*Yātra*—Ayodhya, C, 71), Rama instructed Satrughna to march in the rainy season against Lavanasura who was very powerful so as to take him by surprise. (See Uttara, LXIV, 10). Satrughna crossed the Jumna and entered Lavana's capital when Lavana was absent ahunting and challenged him to single combat and killed him, because once Lavana had access to the trident given to him by God Siva, he would be invincible and nobody could kill him. He then entered the capital of Lavana with his army and ruled it as its king. Further, when marching against the enemy, the kingdom should not be left unguarded. At the same time the best troops must be taken for engaging the enemy. Rama left a portion of the Vanara army in Kishkindha and took the best troops with him during his military expedition against Ravana, (See Yuddha, IV, 14). Further, when an army is arranged for a fight, the battle formation is called a Vyuha. (Yuddha, XXIV, 13 to 18).

सुविभक्तमहाव्यूहा ॥ (Yuddha, XXIV, 20)

तद्बलांश्चतुरंगेण बलेन महतावृतः ।

व्यूहेदं वानरानीकं निर्मथिष्यसि रावणम् ॥ (Yuddha, XXXVII, 24.)

गारुडव्यूहमास्थाय । (Yuddha, XXX, 13).

गच्छसैन्यानि सर्वाणि व्यूह । (Yuddha, LXI, 35).

Such Vyuha is referred to in the Yuddha Kanda in Chapters XXIV and XXXVII. The head and the sides and the centre and the rear of the battle formation were called Murdha (head) and Pārsva (sides) and Uras (breast) and Jāghana (back) taking the analogy of the human body. The Gāruda Vyuha is referred in canto XXX of the Yuddha Kanda.

In the Āranya Kanda, canto 72, verse 8, Kabandha tells Rama that there are six *Yukthis* (*upāyas*, i.e. means) by which the acts to be done by kings should be carefully probed and investigated and divided. These six *upāyas* are described in the commentaries as thus:

ते च संधिविग्रहयानासनद्वैधीभावसमाश्रयाः ।

याभिर्युक्तिभिः (उपायैः) सत्वं राज्ञां कृत्यं विमृश्यते ॥

Tilaka agrees with this view. But Maheswara Theertha gives the Vedantic six pramānas as the Shad Yukthis.

तत्र युक्त्यः प्रत्यक्षानुमानोपमानशब्दार्थापत्त्यभावप्रमाणानि ।

This is obviously incorrect as Kabandha is bent on telling Rama what a king should do to get back what he had lost. The above *upāyas* are described in great detail in his Artha sastra by Kautilya They are Sandhi (peace-making), Vigraha (war), Yāna (military expedition). Asāna (keeping quiet without undertaking an expedition), Dwaidhibhava (creating splits) and Āsraya (alliances). A successful foreign and military policy will be the result of the wise application of the above elements. Kalidasa refers to these upāyas thus following Valmiki.

पणबन्धमुखान् गुणानजः षडुपायुंक्त समीक्ष्य तत्फलम् ॥

(Raghuvamsa, VIII, 21).

नयइव पणबन्धव्यक्तयोगैरुपायैः । (Raghuvamsa, X, 86).

It is pleasing to turn from the pomp and pageantry and savagery of war to the sublime spectacle which has been seen only in India—viz. the voluntary retirement of kings in their old age from the throne to the forest for rest and retirement and enthanasia See Ayodhya, XXIII, 26, 27. It is in this happy blending of the rural life and the urban life and the *tapovana* life and the life of meditation and contemplation and devotion and wisdom and God-realisation that we reach the highest peaks of human life.

We now realise why it is that every Hindu sighs in his heart of hearts for the return of Rama Rajya. Mahatma Gandhi, the supreme popular leader of India, speaks in terms of veneration about it. Rama himself explains the secret of his rule to Lakshmana and says that he conformed to Raja Dharma and Raja Nīti. Adharma did not exist in his country. There was no need of punishment as the people lived and helped and protected one another (Uttara, LXX, Prahshipta Sarga, XI, 12). There were no famines or thefts or diseases or untimely deaths. See Bāla, I, 89 to 95; Yuddha, CXXCI. Every one guided

himself by making Rama his model and led a *dharmik* life. Rama was on the lips and in the hearts of all and every one became a Rama.

सर्वं मुदितमेवासीत् सर्वो धर्मपरोऽभवत् ।
राममेवानुपश्यन्तो नाभ्यहिंसन् परस्परम् ॥

रामो रामो राम इति प्रजानाम भवन् कथाः ।
राममूतं जगदभूद्रामे राज्यं प्रशासति ॥

आसन्प्रजाधर्मरताः रामे शासतिनानृताः ।
सर्वे लक्षणसंपन्ना सर्वे धर्मपरायणाः ॥

(Yuddha, CXXXI, 96, 98, 101).

CHAPTER XI.

The Ramayana as a Masterpiece of Literature and Art.

Though I am discussing various vital aspects of the poem in this work, yet its highest and most universally loveable and loved aspect is its aspect as pure poetry. I shall try to give herein a brief yet clear conspectus of the qualities that have endowed the work with such perfection as makes the moderns marvel at it even today.

I. VALMĪKI AS A MASTER OF POESY.

Valmīki's work is universally referred to as the Ādi Kavya (the first poem). In a poem, word and sense (sabdārtha) form the body; the alankāras (the figures of speech) form its ornaments; the qualities and style (Guna, Riti, Vrithi, Sayyā, Pāka) form its qualities; suggestiveness (Vyangya or Dhvani) is its life (Prāna), and *rasa* (dominant and pervasive emotional mood) is its *soul* (Ātman). Every one of these aspects must harmonise with all the others. That is the best poem in which suggestion (*Dhvani* or *Vyangya*) sweetens and heightens and transcends expression (*Vāchya*), and the dominant emotion is fed and enriched by the subsidiary emotions A Mahā Kāvya

should deal with the loftiest type of hero and heroine and describe the most sublime and beautiful natural creations and human moods. The *Ramayana* is certainly a Mahā Kāvya when it is judged by these tests.

II. VALMĪKI AS A MASTER OF THE AESTHETIC.

Though we find in the poem supreme examples of all the *rasas*, yet the poem is essentially the embodiment of the Karuna Rasa (compassion). The verse मानिषाद etc., was born from the poet's lips under the stress of such emotion and shines with a marvellous affluence of *dhvani* (suggestiveness). The poet himself says:

शोकः श्लोकत्वमागतः । (Bāla, II, 41).

Kalidasa also says:

श्लोकत्वमापद्यत यस्य शोकः ।

'The emotion of compassion in its wider aspects holds the key to all the other lofty moods of the human heart. As Dryden says: "Pity melts the mind to love." Nay, compassion is akin to the tender grace of God and hence sublimates the poem into a bhakti sastra and saranāgati sāstra Further, pity confers also the dower of *sānti* on us. If soars to the height of heroism in its passion of renunciation for the sake of the happiness of others. The supreme epics of India move on a higher plane than the *Iliad* or the *Odyssey* or the *Aeneid* which end with comparatively petty triumphs and restorations. They move on to the supreme renunciation after a full and Dharmic life and the *Mahāprasthāna* (ascension) as described in them is sublime and peerless in the whole range of the literature of the world. Thus Karunā Rasa is the key-rasa of the poem and is linked to the other elevated *rasas*. Its culmination reaches its peak in the last supreme scene of Sita's vow and disappearance. Ānandavardhana says in the fourth *udyota* of his "*Dhvanyāloka*."

"रामायणे हि करुणारसः स्वयमादिकविना सूत्रितः ।"
शोकः श्लोकत्वमागतः "इत्येवं वादिना ।
निर्व्यूढश्च स एव सीतात्यन्तवियोगपर्यन्तमेव स्वप्रबन्धमुपरचयता ॥"

Some rhetoricians exalt the Sringāra Rasa and others exalt the Vira Rasa Viswanatha exalts the Adbhuta Rasa. Though these and other rasas are found in the poem, yet its dominant Rasa is Karuna Rasa We find in it Sringāra Rasa (Love) in its two varieties (Sambhōga or union and Vipralambhas or separation) in the story of Rama and Sita. Vipralambha Sringara is more sweet and spiritual than Sambhōga Sringāra and hence the poet expatiates on the former more than on the latter As Anandavardhana says well in *Dhvanyāloka* :

श्रृंगारे विप्रलंभाख्ये करुणे च प्रकर्षवत् ।
माधुर्यमार्द्रतां याति यतस्तत्राधिकं मनः ॥

We see the *hāsyarasa* (comedy) in the love episode of Surpanaka, the Veera Rasa (heroism) in Rama's heroic thoughts and words and acts, the Raudra Rasa in Ravana's actions, the Bhayānaka Rasa in the story Tātaka, the Bheebatsa Rasa in the story of Virādhā and Kabandha, the Adbhuta Rasa in the deeds of Rama and Ravana and Indrajit, the Sānta Rasa in the lives of the sages, and the Bhakti Rasa in the case of Sita and Sabari and Hanuman and Vibheeshana. But all the emotions in the poem feed the main emotion of Karuna Rasa, as Bhavabhuti points out well in his *Uttara Rama Charita*.

एको रस करुण एव निमित्तभेदात्
भिन्नः पृथक् पृथगिव श्रयते विवर्तान् ।
आवर्तबुद्बुदतरंगमयान् विकारान्
अंभोर्यथा सलिलमेव हि तत्समस्तम् ॥ (Act, III, Verse, 47).

Thus we are in the Ramayana in a region where the Karunā Rasa reigns supreme and is finally transcended and etherealised into Sānti Rasa and Bhakti Rasa. It is not a mere tragedy as imagined by Mr. C. V. Vaidya. The purgation of the soul by tragedy is a purgation by pity and terror. But in the Ramayana the note of sublimity comes in, when pity moves onward and upward and is sublimated into peace which in its turn is sublimated into devotion. That is why the poem has no parallel or peer at all anywhere in the world's literature. The

acme of the pathetic poetry is seen in Ayodhya, XVIII, 13, XXXIV, 17, XCIX, 37 to 39; Āranya, LXII, 10; Sundara, XXVIII, 12; Yuddha, LXXXIII, 14, CII, 13, CXIX, 24 to 26; Uttara, CXVII, Verses, 15 to 17.

Valmīki's mastery of *dhvani* (poetic suggestiveness) and *auchitya* (poetic appropriateness) is as remarkable as his mastery of the rasas. His poem abounds in examples of both but a few examples may be given here as illustrations. The suggestion of the marriage of Rama and Sita is made even at the beginning of the Bāla Kānda (XVIII, 38). The Māyā of the Rakshasa warfare is suggested as early as Bāla, XX, 18. (कूटयुद्धा हि ते ध्रुवम्). The march into the forest in the Bāla Kānda prepares us for the impending long exile in the Dandaka forests. The famous words छायेवानुगतासदा (Bāla, LXXIII, 25), prepare us for Sita's insistence on accompanying Rama in his exile. There is a subtle art in the poet's making the Tamasa river, in sympathy with the grief of all loving beings, deprecating by its waves the departure of Rama (Ayodhya, XLV, 32). When Sugreeva meets Lakshmana in a sober and chastened mood, his mood is suggested by his snapping the garland of flowers worn by him during his addiction to wine and women (Kishkindha, XXXVI, 3). There is a remarkable suggestion of Sita's impending abduction in Rama's own words in Aranya, II, 21. Quite as wonderful are Canto XXVII, 51, XXXVIII, 20, and XXIX of the Sundara Kānda in which the auspicious future life of Sita is hinted in a charmingly suggestive manner. There is also a subtle suggestiveness in Hanuman's telling Ravana that Vāli whom he knew already was killed by one arrow by Rama (Sundara, LI, 11) A similar suggestive reference is found in Yuddha, XXIV, 32, where Rama is described as the destroyer of Khara and Virādha and Kabandha. Equally telling is Rama's asking Angada to tell Ravana to perform his own Srāddha ceremonies, suggesting thereby that all the Rakshasas would be killed and that none would be left to perform his funerals (Yuddha, XLI, 7)

In regard to the fine arts, other than poesy, Valmīki gives us valuable ideas. I have referred above to his description of

royal architecture. He refers also to Devatāgaras and Devatāyatanas, i.e. temples (Bāla, LXXVII, 14; Ayodhya, VI, 4; Uttara, XXXVII, 13) But it is not the description of architecture or sculpture or painting that is noteworthy in Valmīki's poem. It is in his exposition of the art of music that he excels, as in his view poetry and music should go together. The essence of that art is laid down by him in a few telling verses.

पाठ्ये गेये च मधुरं प्रमाणैस्त्रिभिरन्वितम् ।
जातिभिस्सप्तभिर्बद्धं तन्त्रीलयसमन्वितम् ॥
तौ तु गान्धर्वतत्त्वज्ञौ मूर्छनास्थानकोविदौ । (Bāla, IV, 8, 10).
ह्लादयत्सर्वगात्राणि मनांसि हृदयानि च ॥ (Bāla, IV, 28).

See also Bāla, XV, 11, 18, 19, 27, 28.

शुश्राव मधुरं गीतं त्रिस्थानस्वरभूषितम् । (Sundara, IV, 10).
तन्त्रीस्वनाः कर्णसुखाः प्रवृत्ताः ॥ (Sundara, V, 9).
शुश्राव तत्तालल्योपपन्नं सर्गान्वितं सुस्वरशब्दयुक्तम् ।
तन्त्रीलयव्यंजनयोगयुक्तं कुशीलवाभ्यां परिगीयमानम् ॥
(Uttara, XCIV, 32).

The poet refers by name to diverse musical instruments in the tenth canto of Sundara Kānda. According to him music should be quick, medium or slow in tempo and should be in three octaves and seven *jathis*. Vocal and instrumental music should accord perfectly. So also if more than one musician sings at the same time, there should be a perfect harmonisation of voices and vogues. The voice should be sweet and resonant and capable of infinite inflections and modulations and must be capable of rising to a very high pitch or going down to a very low pitch with ease and melodiusness. The very soul of the tune and the very essence of the emotion should be shown in fusion. The music must thrill the physical body and fill the ears with sweetness and satisfy the intellectual demand and gladden the heart and uplift the soul.

Valmīki refers briefly to certain other arts also. In Ayodhya, VI, 14, he refers to actors and dancers In Ayodhya,

LXXX, 4, 5, there is a remarkable description of drama (Nātaka) and comic representation (*hāsya* and *goshtihāsya*).

III. VALMĪKI AS A POET OF NATURE.

As a poet of Nature, Valmīki is peerless among Indian poets. According to Indian philosophic thought, Nature and Life are twin blossoms on the tree of Creation. Hence Life is incomplete unless it is linked to Nature and Nature is incomplete unless it is linked to Life, and both are incomplete unless they are linked to God. That is why in poetry and drama Nature is always linked to human feeling in India, and the artists show also how human lives are in the hands of God who is both Law and Love and whose relation to His creation is one of justice sweetened by mercy and of mercy divorced from caprice.

It is not given to all poets to excel equally in the description of all the phenomena of nature. But in Valmīki's case, the range and power and charm of his nature poetry are equally wonderful.

Among the celestial phenomena he describes with equal felicity morning and evening and night and moon and stars. He describes the sky as the awning created by God Himself for his universe and as lit by sun and moon and planets and stars.

ग्रहनक्षत्रचन्द्रार्कतारागणविभूषिते ।
विताने जीवलोकस्य विमले ब्रह्मनिर्मिते ॥ (Sundara, 168, 170).

In the verse

ततोऽस्तमगमत्सूर्यः सन्ध्ययाप्रतिरंजितः ॥ (Yuddha, XXXVIII, 18).

the word *Pratiranjita* is a most expressive and charming word descriptive of the wonderful hues and harmonies of Indian sunsets. In Bāla, XXXIV, 15 and 16, and in Kishkindha, XXVIII, 52, we find the calm of the Indian night described with a few telling strokes.

निष्पन्दास्तरवस्सर्वे निलीना मृगपक्षिणः ।
नैशेन तमसा व्याप्ता दिशश्च रघुनन्दन ॥
शनैर्वियुज्यते सन्ध्या नभो नेत्रैरिवावृतम् ।
नक्षत्रतारागहनं ज्योतिर्भिरवभासते ॥ (Bāla, XXXIV, 15, 16).

निलीयमानै र्विहगै र्निमीलद्भिश्च पंकजैः ।
विकसन्त्या च मालत्या गतोऽस्तं ज्ञायते रविः ॥
(Kishkindha, XXXVIII, 52).

The coming of the moon into the sky and its going up the sky in the night are matters of wonderment to the poet. See Bāla, XXXIV, 17, Yuddha, XXXVI, 18, where the word प्रदीप्ता in पूर्णचन्द्र प्रदीप्ता च क्षपा समभिवर्तते ।—is most appropriate and beautiful. In Sundara, V, 1 to 8, there is a wonderful outburst of poetry descriptive of the calm radiance of the moon.

Coming down to terrestrial phenomena, the poet is equally at home among mountains and forests and shows a close observation of trees and flowers. He says that he who sees the peaks of the Chitrakoota mountain attains auspiciousness and that his mind will be automatically turned away from sin.

यावता चित्रकूटस्य नरः शृंगाण्यवेक्षते ।
कल्याणानि समाधत्ते न पापे कुरुते मनः ॥ (Ayodhya, LIV, 30).

The famous verse in Ayodhya, XCIV, 3.

न राज्याद्भ्रंशनं भद्रे न सुहृद्भिर्विना भवः ।
मनोमेबाधते दृष्ट्वा रमणीयमिमं गिरिम् ॥

in which Rama says that when he sees the hill he forgets his exile and his loneliness evoked the admiration of Rabindranath Tagore. In Ayodhya, LVI, 6 to 10, Rama says that the beauty of the night in the forest kindles his joy in life. Another grand description is that of Hanuman jumping from tree to tree in the Asoka forest. (See Sundara, XIV, 9 to 20). The poet then starts off with another grand description of the artificial royal garden which is a supreme achievement of artistic sensuousness. (Sundara, XIV, 21 to 40) I may refer also to the two wonderful descrip-

tions of the mountains from which Hanuman jumped to Lanka and back from Lanka. Each has got a grandeur and sublimity of its own. (Sundara, I, 45 to 48; LVI, 25 to 34). The description of Pampa and its surrounding forest scenes is another of the highlights of nature poetry in the poem (Kishkindha, I, 4 to 16). The verse

सृजतां पुष्पवर्षाणि तोयं तोयमुचामिव ।

has a wonderful naturalness and appositeness. We must set against this description the lavish description of the springtime charm of nature in its fulness of flowering as found in Uttara, XXVI. While the former kindles the pure and holy passion and pining of Rama for Sita, the latter kindles the impure and unholy lust of Ravana for Rambha whom he sees casually on her errand to keep a love-tryst.

Valmīki has shown not only a knowledge of vegetation *en masse* but also of individual trees and particular flowers. He must have watched the plantain plantations in gales—their apparent consternation, their seeming helplessness, their apparent gestures of despair and calls for aid. The description प्रवाते कदली यथा (like a plantain tree in a strong gale) is a frequent and favourite simile with him. See Āranya, II, 15; Sundarā, XIX, 2; XXV, 8. In Kishkindha, I, 2, he compares a blossomed Karnikāra tree to a man who is bright with gold ornaments and is clad in a golden silk garment.

पुष्पिताग्रांस्तु पश्येमान् कर्णिकारान् समन्ततः ।
हाटकप्रतिसंछन्नान् नरान् पीतांबरानिव ॥

He is never tired of describing the lotus which is the national flower of India When he sees a beautiful woman's face his imagination runs at once to the moon or the lotus—a trait which has become rooted in later Indian life and literature. When describing the sleeping lovely women in Ravana's palace, he says:

इमानि मुखपद्मानि नियतंमत्तषट्पदाः ।
अंबुजानीव फुल्लानि प्रार्थयन्ति पुनः पुनः ॥ (Sundara, IX, 39).

By another immediate flight of imagination, he compares them to a garland of stars in the sky. (Sundara, IX, 41 to 44). In the last verse stated above.

ताराणामिवसुव्यक्तं महतीनां शुभार्चिषाम् ।
प्रभावर्णप्रसादाश्च विरेजुस्तत्रयोषिताम् ॥

the three words *Prabha* and *Varna* and *Prasāda* could occur only to the mind of a master poet and refer to the quivering radiance and lustrous tints and heart-stealing charm of stellar loveliness and feminine loveliness.

Enraptured as Valmiki is by hills and forests and trees and flowers, he seems to be yet more enraptured by the sea and the rivers Ordinarily we see but little of the ocean in Indian literature. But as Rama was the first person to conquer the ocean, Valmiki was the first poet to see and feel and love and paint the vastness and sublimity of the ocean. He describes the swelling ocean at the time of the new moon and the time of the full moon.

पर्वसूदीर्णवेगस्य सागरस्येव हि स्वनः । (Ayodhya, VI, 27).
ववृधे रामवृद्धयर्थं समुद्र इव पर्वसु ॥ (Sundara, I, 10).

In the description in Kishkindha, LXLV, 2 to 6, the ocean stands before our inner eyes in all its vastness. It seems to sleep in one portion and to frisk and leap in joy in another portion. In the Yuddha Kanda we see a daring effort of the poet to compare the vast sea and the vaster sky. (IV, 119 to 125)

The poet is very fond of describing rivers See Bāla, XXIV, 9, 10; Ayodhya, XLIX, 10; Kishkindha, XLI, 8, 9, 15, 17; Uttara, XXXI, 18, 19. But his highest admiration is for the Ganga and he never tires of describing her again and again.

विष्णुपादच्युतां दिव्यामपापां पापनाशिनीम् ॥ (Ayodhya, L, 25).

See also Bāla, XXXV, 7, 8; XLIII, 4, 20, 24 to 27); XLV, 7; Ayodhya, L, 12 to 25; LXXX, 21.

I must finally refer to Valmiki's accurate and faithful and wonderful description of the Indian *Rithus* (seasons). It was from him that Kalidasa took his poetic ideas for his *Ritu Samhāra*, and all the later poets are indebted to him in many ways in this matter. In the Aranya Kanda, he describes the Hemanta Ritu (the season of frost) in great detail. (XVII, 4 to 26). Spring, which is always dear to all poets, comes in for a very long and magnificent description in the famous Chapter I of the Kishkindha Kanda. The companion picture of the rainy season appears in Chapter XXVIII of the same Kanda The poet's grand description of the autumnal season (*sarat ritu*) is found in canto 30 of the Kishkindha Kanda. The canto is a very long one and contains some of the most charming poetry written by the poet or found anywhere in the world's literature.

Valmiki excels not only in the description of Nature in and by and for herself but also in the description of the mutual responsiveness of Nature's scenes and human moods. Ruskin calls this as the pathetic fallacy but it is difficult to see the fallacy in such an attitude. The Indian mind has always realised human life as embosomed in the life of Nature. Nature does not merely charm us or awe us but consoles us and purifies us and uplifts us. The poet says that when Rama deported from Ayodhya Nature wept along with all the living beings in Ayodhya.

तत्समाकुलसंभ्रान्तं मत्तसंकुपितद्विपम् ।
हयशिंजितनिर्घोषं पुरमासीन्महास्वनम् ॥ (Ayodhya, XL, 19).

व्यसृजन् कवलान्नागा गावो वत्सान् न पाययन् ।
पुत्रं प्रथमजं लब्ध्वा जननी नाभ्यनन्दत ॥ (Ayodhya, XLI, 10).

अपि वृक्षाः परिम्लानाः सपुष्पांकुरकोरकाः ॥ (Ayodhya, LIX, 4).

When Sita was abducted she appealed to the hills and the trees to inform Rama about her tragedy and agony.

आमन्त्रये जनस्थाने कर्णिकारान् सुपुष्पितान् ।
क्षिप्रं रामाय शंसध्वं सीतां हरति रावणः ॥ (Āranya, XLIX, 30).

रुदन्तमिव वृक्षैश्च म्लानपुष्पमृगद्विजम् ।
श्रिया विहीनं विध्वस्तं सन्त्यक्तवनदेवतम् ॥ (Aranya, LX, 6).

When Rama was in grief and asked the trees and animals and birds whither Sita had been taken, Nature gave a silent but eloquent reply:

एवमुक्ता नरेन्द्रेण ते मृगाः सहसोत्थिताः ।
दक्षिणाभिमुखास्सर्वे दर्शयन्तो नभःस्थलम् ॥
मैथिली ह्रियमाणा सा दिशं यामन्वपद्यत ।
तेन मार्गेण धावन्तो निरीक्षन्ते नराधिपम् ॥ (Āranya, LXIV, 17, 18).

But the most charming description is that of Nature silently consoling Sita when she was abducted by Ravana. (Āranya, LIII, 36 to 44).

नलिन्यो ध्वस्तकमलास्त्रस्तमीनजलेचराः ।
सखीमिव गतोच्छ्वासामन्वशोचन्त मैथिलीम् ॥ (Āranya, LII, 37).

IV. VALMĪKI AS A POET OF BEAUTY AND LOVE.

Beauty in human face and form and figure had a very strong appeal to Valmiki. In Rama and Sita he has embodied his highest ideals of human loveliness. Maricha's description of Rama the boy is most charming.

अजातव्यंजनः श्रीमान् पद्मपत्रनिभेक्षणः ।
एकवस्त्रधरो धन्वी शिखी कनकमालया ॥
शोभयन्दंडकारण्यं दीप्तेन स्वेन तेजसा ।
अदृश्यत ततो रामो बालचन्द्र इवोदितः ॥

(Āranya, XXXVIII, 14, 15).

The poet himself describes Rama's handsome features with a wonderful glow of language.

शोभयानौ दिशो दश । (Bala, XII, 6, 7)
रूपौदार्यगुणैः पुंसां दृष्टिचित्तापहारिणम् ॥ (Ayodhya, III, 27, 28).

The Rishis of Dandakāranya are equally in ecstacy at the sight of Rama's glory of form.

रूपसंहननं लक्ष्मीं सौकुमार्यं सुवेषताम् ।

ददृशुर्विस्मिताकारा रामस्य वनवासिनः ॥ (Āranya, I, 13).

Surpanaka's description of Rama occurs in Āranya, XIX, 14, and Hanuman's description occurs in Kishkindha, III, 11, 12 and Sundara, Canto XXXV.

But the highest fervour and power of poetic description are reserved by the poet for the description of the beauty of Sita. But he never indulges in the inartistic habit of a full description of every portion of the feminine body as most of the later poets in India do. His is the natural and artistic method of maximum effect with minimum means He is able to bring before our mental eye a clear and perfect picture with a very few strokes. Even in the Bāla Kanda he places Sita's noble qualities first and her peerless beauty next.

गुणाद्रूपगुणाच्चापि प्रीतिर्भूयोऽभ्यवर्धत ॥ (LXXVII, 27).

We get only stray adjectives and brief descriptions about her loveliness. See Āranya, XVIII, 17; XLVI, 12 to 14; LX, 13, 32; Kishkindha, I, 20, 50, 68; Sundara, XXIX, 7. With a perfect sense of fitness he puts only into Ravana's mouth a detailed description of her graces and charms. (Āranya, XLV, 17 to 23; LII, 16, 18; Sundara, XX, 13 to 15). The most spiritual descriptions of Sita are found in Cantos XV and XVI and XVII and XIX of the Sundara Kanda which contain the most wonderful poetic description of feminine beauty in the world and are at the same time the richest treasure-trove of poetic imagery and figures of speech. There is all the difference in the world between Ravana's voluptuous description and Hanuman's pure passionless spiritual delineation. On the other hand in Ravana's description of Rambha all spiritual elements are eliminated altogether. (Uttara, XXVI, 14 to 18).

Valmiki's love poetry shews a fine blend of sensuousness and spirituality. Love should be mutual if it is to be a source of happiness.

अकामां कामयानस्य शरीर मुपतप्यते ।
इच्छन्तीं कामयानस्य प्रीतिर्भवति शोभना ॥ (Sundara, XXII, 42).

The sweetest love poetry is woven round Rama and Sita. Valmiki describes with vision and sympathy in throbbing verses the mental aberration which overtook Rama after the agony of his separation from Sita. (Āranya, LX, 11). Rama sees hints of Sita everywhere in Nature's face. See Kishkindha, I, 70 to 72. Neither could sleep, and even if a little sleep visits their eyes, each dreams of the other. (Kishkindha, XXVII, 31; XXX, 4; Sundara, XXXIV, 21; XXXVI, 44) The mood of the pining and passioning lover cannot be better expressed than in the following verses.

वाहि वात यतः कांता तां स्पृष्ट्वा मामपि स्पृश ।
त्वयि मे गात्रसंस्पर्शश्चन्द्रे दृष्टिसमागमः ॥ (Yuddha, V, 6).
हारोऽपि नार्पितः कंठे स्पर्शसंरोधभीरुणा ।
भुजयोरन्तरे जाताः पर्वतास्सरितो द्रुमाः ॥

It is pleasing to turn from love in pining separation to love in happy union.

तस्याश्च भर्ता द्विगुणं हृदये परिवर्तते ।
अन्तर्जातमपिव्यक्तमाख्याति हृदयं हृदा ॥ (Bala, LXXVII, 28).
सदृशं चानुरूपंच कुलस्य तवचात्मनः ।
सधर्मचारिणी मे त्वं प्राणेभ्योऽपि गरीयसी ॥ (Āranya, X, 22).

V. VALMĪKI'S HUMOUR

An epic poem, because of its high heroic level of theme and speech, does not offer as many opportunities for the manifestation of the spirit of humour as the drama which reveals human life in all its levels and complexities. Further, the Indian mind never achieved its highest triumphs in the realm of wit and humour. Our Prahasanas are either farcical or ribald or obscene and we have no real high grade comedy. The true Attic salt

has yet to be tasted in Indian literature. Even in the western literatures, supreme humour is a comparatively modern phenomenon.

After all Valmiki's achievement in the province of humour, thin as it is, is the highest peak in Indian humorous achievement. One reason for this is that tenderness being his predominant mood, his comic genius takes on the form of humour rather than the form of wit or satire.

In the Rishyasringa episode the poet contrasts the sophisticated and unsophisticated types of humanity and gathers a rich harvest of humour. Rishyasringa is described as thinking that the courtesans were handsome boys though dressed and decorated in a different way. This is indicated by the word सर्वेषाम्.

करिष्येवोऽत्र पूजां वै सर्वेषां विधिपूर्वकम् । (Bāla, X, 16).

They gave him cakes and sweetmeats and the poet says that he regarded them as fruits of a new variety. It is a wonder how the poet keeps a difficult episode above impurity and yet full of gaiety and charm.

In the Dasaratha–Viswamitra episode the poet humorously contrasts Dasaratha's promising to do everything commanded by the sage and yet refusing immediately afterwards to send Rama with the sage. But as soon as Viswamitra's ire is up and when Vasishta intercedes, the king changes his mind once more. Such are the oddities and contrasts of human life !.

There is an element of humour in Indra—the lord of the three worlds—putting on the guise of the sage Gautama. There is also a gentle sense of irony and humour which relieves the tension of the grim and serious resolve of Viswamitra's life by his tenderness to Trisanku and Sunassepa and by his surrender to the divine charms of Menaka. There is also an element of the pictureque and the humorous in the tempestuous arrival of Parasurama and in the sudden calm which succeeds the storm. But the highlights of Valmiki's humour are seen in the Manthara-Kaikeyi episode. In the famous verse

ज्ञातिदासी यतो जाता कैकेय्यास्तु सहोषिता ।
प्रासादं चन्द्रसंकाशमारुरोह यदृच्छया ॥

words यतोजाता and यदृच्छया are marvellously simple and simply marvellous. Here was a person picked up by Fate from somewhere to turn the whole course of the life of the king and of the State and the people and even her words and deeds which had a strange and unforeseen and irresistible effect on the course of events were inspired by a mere chance, a pure accident. If she had not gone up to the terrace of her palace and met Rama's gleeful nurse, she would not have had the inpiration of her life! How much in life turns on how little! Manthara fails at first to change Kaikeyi's noble mind but she finally succeeds. The poet says that from that moment she became beautiful in Kaikeyi's eyes Kaikeyi says to Manthara · 'You are peerless among the hunchbacks in the world. There are ugly hunchbacks in the world. But you are like a lotus flower bent by the breeze. You shine like a royal swan. A thousand strategems are concealed in your hunch I shall deck you and especially your hunch with ornaments after smearing the same with fragrant sandal-paste." See Ayodhya, IX, 39 to 52. It is the sequel of Manthara's adornment by Kaikeyi that shows Valmiki's master-stroke of humour. Manthara appeared before Bharata and Satrughna in all the glory of her apparel and adornment, and the poet says that she looked like a female monkey tied with ropes.

मेखलादामभिश्चित्रैरन्यैश्च शुभभूषणैः ।
बभासे रज्जुभिर्बद्धा रज्जुबद्धेव वानरी ॥ (Ayodhya, LXXXIII, 7).

In the Ayodhya Kanda, the poet introduces an element of humorous relief from the tense emotion of the preceding and succeeding episodes when he describes Rama's giving away all his possessions by gifts before he goes into exile. Especially humorous is the story of the Brahmin Trijata who was earning a precarious livelihood with the aid of pickaxe and spade and plough (फालकुद्दाललाङ्गली) and whom his wife sent (as later Kuchela's wife sent Kuchela) to benefit by the farewell gifts of Rama. He

goes to Rama clad in rags. Rama had gifted away all his possessions except his cows. He was in a humorous and even hilarious mood. He told Trijata: "Throw your stick with all your might and take all the cows standing up to the spot where the stick falls." The poet says that the indigent Brahmin tied his upper garment round his waist and threw his stick with all his might (सर्वप्राणेन वेगितः). The stick whirled and flew and fell beyond the Sarayu river and he annexed all the cows by that single throw of the stick. (Ayodhya, XXXII, 36 to 40). The nobility of Rama's nature led him immediately to placate Trijata and request him to excuse such piece of fun and this episode makes Rama rise in our estimation all the more.

उवाच च ततो रामस्तं गार्ग्यमभिसान्त्वयन् ।
मन्युर्न खलु कर्तव्यः परिहासोह्ययं मम ॥ (Ayodhya, XXXII, 41).

Another humorous episode in the Ayodhya Kanda is that wherein the citizens of Ayodhya who accompanied Bharata to fetch Rama are sumptuously fed by Bharadwaja and cry out: "We will not go back to Ayodhya nor go forward to Dandaka. May Bharata and Rama be happy! We shall be here. This indeed is heaven."

नैवायोध्यां गमिष्यामो न गमिष्याम दंडकान् ॥
कुशलं भरतस्यास्तु रामस्यास्तु यथासुखम् ।
भरतस्यानुयातारः स्वर्गोयमिति चाब्रुवन् ॥ (Ayodhya, XCI, 59, 61).

A yet another humorous situation is created by the poet when Lakshmana gets up a *sāla* tree and guesses that the coming army is that of Bharata bent on mischief and wants to kill him. Rama replies calmly: "Where is the use of bow or sword when the heroic and wise Bharata comes? If you want the throne, I shall ask him to give it to you and he will say "Yes". (Ayodhya, XCVII, 2, 17, 18). Lakshmana felt the full force of the rebuke and bowed in contrition and self-abasement.

Later on the Jābāli episode gives us a slight humorous relief from the tense emotion of the Bharata-Rama conversation scene. In the Aranya Kanda the Virādha and Kabandha epi-

sodes enable the poet to variegate and leaven seriousness with fun and frolic. But one of the high-lights of the comic spirit is reached in the Surpanakha episode wherein an old libidinous harridan makes violent love to a handsome righteous youth. The poet tells us that *Rama entered into the spirit* of the scene and had a little banter at her expense. The conversation between them must be taken in the spirit of humorous badinage as it was meant by the poet. The Mareecha episode brings in an element of humour besides the element of marvel and the element of fate and providence. The introduction of the Ravana with his ascetic garb and lustful looks gives the poet another opportunity to show the oddities and incongruities of life.

As soon as we enter the Kishkindha Kanda, the stage is set for the entry of the comic spirit. The episode where Sugreeva overwhelmed by wine and lust forgets his promises and sends Tara to bespeak Lakshmana's pardon being afraid to go himself has got an informing grace of humour.

It is in the Sundara Kanda that we reach once again another of the high-lights of humour in Valmiki's poem. The contrast between Hanuman with diminutive form and great soul with the Rakshasas with mighty forms and petty souls is wonderful in conception and delineation. The poet lets himself go when he makes Hanuman mistake Mondodari for Sita and run about and get up pillars and get down in sheer apish delight.

आस्फोठ्यामास चुचुंबपुच्छं ननन्द चिक्रीड जगौ जगाम ।
स्तंभानारोहन्निपपातभूमौ निदर्शयन् स्वां प्रकृतिं कपीनाम् ॥

(Sundara, X, 54).

But it is on the Madhuvana episode that the poet shows his most rollicking sense of humour.

In the council of war in the Yuddha Kanda, and in the Kumbhakarna episode we get fine humorous touches. Later yet in the Uttara Kanda there is an element of humour in Valmiki's description of Ravana's fight with Yama and of Ravana's defeat at the hands of a man like Kartaveeryarjuna and a monkey like Vali.

In addition to the description of all these humorous situations, the poet has many sly and humorous hits.

अनिशं भुंजमानानां न तृप्तिरुपजायते । ✓
अन्नकूठाश्च बहवो दृश्यन्ते पर्वतोपमा: ॥ (Bāla, XIV, 13).
याभिर्गृहीत: पुरुष: सोन्माद इव लक्ष्यते ।
अप्येकमेकं पुरुषं प्रमदा: सप्तचाष्टच ॥ (Ayodhya, 45, 53).

VI. VALMIKI'S FIGURES OF SPEECH

Valmiki excels in his figures of speech but he belongs to the group of Nature Poets to whom floral decorativeness of expression comes as a natural, effortless, instinctive grace, and not because they write with one eye on the situation and the other eye on the text books of rhetoric. He particularly excels in the most beautiful and expressive of the figures of speech, viz. *upamā* (simile), *roopaka* (metaphor), *utpreksha* (poetic fancy), and swabhāvokti (natural and direct description). It is generally said that Kalidasa is a past master in the use of the simile (उपमा कालिदासस्य). But even he can come nowhere near Valmiki in its use. In some places Valmiki shows himself to be a peerless master of Mālopama, piling simile on simile (vide Sundara Kanda, Cantos 15 and 17). Bāna is a similar master of such figures of speech but his efforts are artificial. Valmiki excels most of all in *swābhvokti* (direct and natural description). (See Aranya, LII, 30 ; Sundara I, 47 to 49). I have already referred above to his description of Hanuman's jump to Lanka and back from it (Cantos I and LVI in the Sundara Kanda). Equally natural and effective are the description of Ravana's sleep in Verses 13 to 29 in Canto X of the Sundara Kanda and of Ravana on the throne in Canto 49 of the same Kanda and of Ravana on the Trikuta hill in Canto 40 of the Yuddha Kanda But I would give the palm to the description of Rama in Chitrakoota (Ayodhya, CXIX, 25 to 28). As a pure effort of the imagination, I would place even higher the flight of Sampathi and Jatayu towards the sun in Canto LI of the Aranya Kanda

Valmiki's mataphors and similes and poetic fancies (Rupaka and Upama and Utpreksha) are most natural and simple and

appropriate and telling and expressive. They are drawn from the entire range of creation. His imagination seizes affinities and analogies with which Nature abounds and which we in our poverty of outer and inner vision fail to see and enjoy and describe. At the very beginning of the poem we come across a famous simile which grips our imagination as soon as it is expressed.

रमणीयं प्रसन्नाम्बु सन्मनुष्यमनो यथा । (Bala, II, 5).

The words *prasanna* (limpid) and *ramaneeya* (lovely) describe Valmiki's mind and style as aptly as the well-known words prasanna (limpid) and gambheera (deep) aptly describe Sri Sankaracharya's mind and style. All the figures of speech which are scattered in boundless profusion by Valmiki in his poem are characterised by these twin graces of clarity and charm. See Bala, XVI, 23 ; XVIII, 5, 52 ; LV, 9, 10, 25 ; Ayodhya, V, 17, XII ; XII, 4, 54, 55, 71 ; XVIII, 6 ; XIX, 18 ; XX, 6, XXX, 4, XXXVIII, 7 ; XXL, 43, XLVIII, 55 ; LXIV, 4, 74 ; CIII, 25, 25 ; Aranya, V, 33 ; VIII, 8 ; XXV, 12 ; LV, 4 ; LXI, 9, Kishkindha, I, 118 ; XVII, 40 ; Sundara, XIV, 4 ; XL, 2, XLII, 23 ; Yuddha, IV, 94 ; XXII, 80 ; XXIV, 45, XLII, 36 ; LVI, 31 ; LXV, 8 ; LXVI, 39, LXVII, 120 ; LXXI, 48 ; LXXV, 25, 28 ; LXXVI, 51 ; C, 4 ; CI, 63 ; CXVIII, 17 ; CXIX, 31, 32 ; Uttara, VII, 20, 22, 30, XXXII, 5 to 53.

Another poetic peculiarity of Valmiki's is his bold imaginative comparison of nature's moods to human moods. This is a reversal of the usual poetic method. As indicated above, another peculiarity is his power of heightening the effect by piling simile on simile and illustration on illustration. This power is seen at its height in Canto XIV of the Ayodhya Kanda besides Cantos XV, XVII and XIX of the Sundara Kanda which I have referred to already. There are no parallels to these descriptions elsewhere in Sanskrit literature or in any other literature in the world.

I may refer also to another remarkable and admirable characteristic of style. He has a unique way of repeating a telling

phrase in verse after verse, varying the sentiments and words in the first half of the stanza and then repeating the identical second half of the stanza so that it acquiries a new intensity of meaning and suggestiveness in the light of the ever-changing background of thought and emotion in the first half of the verses. The most poignant and perfect instance of this literary craftsmanship occurs in Canto 75 of the Ayodhya Kanda with the refrain यस्यार्योऽनुमते गतः haunting our mental footsteps through thirty-eight stanzas. But such craftsmanship abounds throughout the poem. धनं प्राप्येव निर्धनः occur in Bala XVI, 23 and Uttara, V, 3. देवदुन्दुभयोने दु.पुष्पवृष्टिश्च खाच्च्युता । occurs in Bala, XVIII, 16 and Uttara, XVI, 21. Viswamitra's words रामं मे दातुमर्हसि occur twice in Canto XIX, of Bala Kanda, while Dasaratha's words in reply न रामं नेतुमर्हसि occur thrice in Canto XX. अनृतं नोक्तपूर्वं मे न च वक्ष्ये कदाचन । occurs in Bala, LVIII, 20 ; Kishkindha, VI, 22 ; XIV, 14. विवत्सा इव धेनवः । occurs in Ayodhya, XX, 6 and XLI, 7, वराहरुधिराभेण शुचिना च सुगन्धिना । occurs in Ayodhya XVI, 9, and Kishkinda, X, 19. प्रवाते कदली यथा । occurs in Ayodhya, CXVII, 16, Aranya, II, 15, Sundara XIX, 2. The line आतिथ्यं कर्तुमिच्छामि तत्र मे संविधीयताम् । occurs twice in Canto CXI of Ayodhya Kanda. The words तस्मात् दुःखतरं वनम् occur in ten verses in Ayodhya, XXVIII. The words नमे शान्तिर्भविष्यति haunt us in four beautiful verses in Canto 98 of Ayodha Kanda. The verse

सर्वे क्षयान्तानिचयाः पतनान्तास्समुच्छ्रयाः ।
संयोगा विप्रयोगान्ताः मरणान्तं च जीवितम् ॥

occurs in Ayodhya, CV, 10, and Uttara, LII, 11. The words स्मारये त्वा न शिक्षये occur in Aranya, IX, 24, and Yuddha, CVIII, 12. अप्यहं जीवितं जह्याम् occur in Aranya X, 19, and Uttara, XLV, 14. भुंजाना मानुषान् भोगान् सर्वकामसमृद्धिनी occurs in Aranya, XLVII, 4, and Kishkindha, XXXIII, 18, The words क्षिप्रमादाय शंसत्वम् occur in three verses in Aranya, XIV. The words रक्षिता स्वेन तेजसा haunt us in Sundara, LV, 23, and Yuddha, CXXI, 18. The words शीतो भव हनूमतः occur in four verses in Sundara, LIII. The words न हि कर्मसु सज्जन्ते बुद्धिमन्तो भवद्विधाः (kanda, verse) are echoed in मूलघातेषु सज्जन्ते बुद्धिमन्तो भवद्विधाः, in Sundara LI, 18. The verse अभास्करमर्यादं न जानामि ततः परम् occur twice in Cantos 40, 42, and 43, of the Kishkindha Kanda. The verse

कल्याणी बत गाथेऽयं लौकिकी प्रति भाति मे ।
एति जीवन्तमानन्दो नरं वर्षशतादपि ॥

occurs in Sundara, XXXIV, 6, and Yuddha, CXXIX, 2. The words प्रदीयतां दाशरथाय मैथिली haunt us in Cantos IX and XIV of the Yuddha Kanda. The words तथाऽनार्येषु सौहृदम् strike our ears in a number of verses in Canto XVI of the Yuddha Kanda. The words तेऽद्य सर्वे हते रामे ज्ञानिनोऽनृतवादिनः occur four times in Yuddha, XLVIII. The words मां सर्वतः पातु पावकः shine on us in a number of stanzas in Yuddha, CXIX The words तथा मे माधवी देवी विवरं दातुमर्हति form a haunting refrain in three poignant stanzas in Uttara, XCVII. Only in Canto LXVII of the Ayodhya Kanda and Canto C of the same Kanda do the recurring words (नाराजके जनपदे and कच्चित्) occur at the beginning of a set of verses.

VII. CHRACTERISTICS OF VALMIKI'S STYLE.

I have already stated above that clarity and charm are the predominant characteristics of Valmiki's style. He excels in depicting all the moods of human beings in an appropriate and memorable and charming manner. What should be the elements of the best style are stated by himself thus :

संसराम्यस्य वाक्यानि मधुराणि प्रियाणि च ।
हृद्यान्मृतकल्पानि मनःप्रह्लादनानि च ॥ (Aranya, XVI, 39).
अविस्तरमसंदिग्धमविलंबितमद्रुतम् ।
उरस्थं कंठगं वाक्यं वर्तते मध्यमे स्वरे ॥
संस्कारक्रमसंपन्नामद्रुतामविलंबिताम् ।
उच्चारयति कल्याणीं वाचं हृदयहारिणीम् ॥
अनया चित्रया वाचा त्रिस्थानव्यंजनस्थया ।
कस्य नाराध्यते चित्तमुद्यतासेररेरपि ॥ (Kishkındha, II, 32 to 34).
वाक्यमग्राम्यपदवत् पुष्कलार्थं विभोषणः ॥ (Yuddha, XXXVII, 6)

Thus the best style is that which is sweet, coming directly from and going directly to the heart, heart-gladdening, brief, clear, neither quick nor slow, disciplined, charming, decorated, and capable of carring conviction even to an enemy. In the language

of the rhetoricians of a later date, the style of Valmiki has got all the best *gunas*, is in the *Vaidarbhi rite*, and has *the drakshapaka*, in addition to *alankara* and *rasa* and *dhvani* and *chamatkara* and *auchitya*. This means that his style is easy and clear and graceful and has, like grapes, both inner and outer sweetness (बहिरन्तस्स्फुरद्रसः).

Apart from all these excellences looked at from the point of view of techinical aesthetics, the most wounderful traits of Valmiki's style are his pictorial imagination and his picturesqueness of expression. These are rare and supreme poetic qualities. When these are combined with simplicity and brevity and clarity and elegance of diction, the result is marvellous I shall give a few examples here.

पद्मगन्धि शिवं वारि सुखशीतमनामयम् । (Aranya, LXXIII, 16).

न हस्ती चाग्रत श्रीमांस्तव लक्षणपूजितः ।

प्रयाणे लक्ष्यते वीर कृष्णमेघगिरिप्रभः ॥ (Ayodhya, XXVI, 16).

See also Ayodhya, XXVI, 10. Among such descriptive masterpieces a very high place must be given to the wonderfully imaginative description of the burning of Lanka by Hanuman.

कचित्किंशुकसंकाशाः कचिच्छाल्मलिसन्निभाः ।

कचित्कुंकुमसंकाशाः शिखावह्नेश्चकाशिरे ॥

(Sundara, LIV, 30 to 35).

VIII. THE RAMAYANA AND THE OTHER WORLD EPICS

The Ramayana is the greatest epic poem in the world. What is an epic poem? It deals with a heroic age and heroic incidents and heroic characters. It is a treasury of the national ideals and traditions and an incarnation of the national genius. In it the genius of the epic poet is as vital and important as the sublimity of the epic material. A merely literary epic may be deficient in the dynamism of the national ideal. A merely national epic may be crude. The two supreme instances of a fusion of both are the *Iliad* of Homer and the *Ramayana* of

Valmiki, and of the two the latter is immeasurably nobler and grander and more spiritual than the former. The material of epic poetry must be a reality but the work must be supreme poetry all the same. The epic must be large in design and perfect in proportion. It must fuse the natural and the supernatural. It must symbolise and enshrine life and super-life.

Monier Williams says well: "Although the Hindus, like the Greeks, have only two great epic poems (the Ramayana and Mahabharata), yet to compare these vast compositions with the Iliad and the Odyssey, is to compare the Indus and the Ganges, rising in the snows of the world's most colossal ranges, swollen by numerous tributaries, spreading into vast shallows, branching into deep divergent channels, with the streams of Attica or the mountain torrents of Thessaly. It is, of course, a principal characteristic of epic poetry, as distinguished from lyrical, that it should concern itself more with external action than with internal feelings. It is this which makes epics the natural expression of early national life. . . The Ramayána and Mahabharata, then, as reflecting the Hindu character in ancient times, may be expected to abound in stirring incidents of exaggerated heroic action.'

Mr. C. V. Vaidya thinks that the Ramayana is a lyric poem because it was sung. But his view is entirely wrong and betrays an ignorance of the real character of a lyric and an epic. A lyric expresses a dominant but passing emotional mood and gives it a permanent, beautiful literary form which is subtly linked to the lilt of a song. But as pointed out already, the epic has a wider canvass and a sublimer intent. The lyric is intensely individual and its essence is in the aroma of the personality of the lyrist. But the epic, though the genius of the poet is essential to its greatness, is primarily a treasury of the national traditions and ideals. Indeed Mr. Vaidya stultifies himself and negates his own view by saying: "Indeed of all the heroes who have been deified by the nations of antiquity Rama stands preeminently at the head as having lived a life singularly pure and noble" (page 55 of the *Riddle of the Ramayana*).

The fact is that the earliest epic poems were chanted and were wedded to music, though not to music of the highly evolved type of the modern days. There was a bardic element in Homer's epics, in the Cid, in Nibulengen Lied, etc., though perhaps the Aeneid being the product of a sophisticated age was not chanted and though Milton's Paradise Lost, dealing with very ancient events in very modern times, was not chanted or sung but has been enjoyed for the sheer poetry of it.

IX. VALMIKI'S POETRY AS A CRITICISM OF LIFE.

I shall now proceed to describe briefly his profound knowledge of human nature, his keen yet sympathetic worldly wisdom as is shown by his reflections on life, and his picturesque and popular ideas which have passed into the national memory and have become a portion of the mental and moral and spiritual outfit of the Hindus.

He teaches that a person who rises early in the morning after a sound sleep is free from drowsiness and fatigue (Ayodhya, LVI, 3). He advises us to control our passions and impulses and warns us not to cast off good people (Aranya, L, 11 ; Ayodhya, XXXVI, 29). He tells us that many persons will speak pleasant things to us but very few will speak or hear true but unpleasant things.

सुलभाः पुरुषा राजन् सततं प्रियवादिनः ।
अप्रियस्य तु पथ्यस्य वक्ता श्रोता चतुर्लभः ॥
(Āranya, XXXVII, 2 ; Yuddha, XVI, 20).

He teaches that a wise person should always have foresight and be forewarned and protect himself against evil.

अनागतविधानं तु कर्तव्यं शुभमिच्छता ।
आपदं शंकमानेन पुरुषेण विपश्चिता ॥ (Āranya, XXIV, 11).
यः पश्चात्पूर्वकार्याणि कर्माण्यभिचिकीर्षति ।
पूर्वं चापरकर्माणि न स वेदनयानयौ ॥ (Yuddha, XII, 32).

See also Kishkindha, VII, 21. We must not bear too heavy burdens in life; we must eat only such food as we can easily

digest and as will not cause any disease; we must not do anything which will not bring righteousness or fame but will merely cause fatigue and pain to the body. (Aranya, L, 17, 18). We must reflect over the future consequences of our acts before we do anything. (Aranya, LI, 26, 31, 32). Another wise idea is that as life is short, and life and death are unpredictable, we must do only what is good to all.

> ज्ञानात्स्वनियतामेव भूतानामागतिं गतिम् ।
> तस्माच्छुभं हि कर्तव्यं पंडितैनैहलौकिकम् ॥
>
> (Kishkindha, XXI, 5).

We must, further, not be too friendly nor too unfriendly to any one. The golden mean is the best course of action.

> नचातिप्रणयः कार्यः कर्तव्योऽप्रणयश्चते ।
> उभयं हि महान् दोषस्तस्मादन्तरदृग्भव ॥
>
> (Kishkindha, XXII, 22).
>
> सर्वत्रातिकृतं भद्रे व्यसनायोपकल्पते । (Sundara, XXIV, 21).

The poet says also that he is a bad man who promises and fails to carry out his promise to those who had done good to him and seek a good turn at his hands and that he is a good man who carries out his word to others. (Kishkindha, XXX; 71, 72, XLIII, 7). He teaches also that if a person a has kind word to all none will harm him.

> न हि सामोपपन्नानां प्रहर्ता विद्यते क्वचित् ॥
>
> (Kishkindha, LIX, 17).

He tells us also that he is the wise man who does not stop with the mere doing of the work entrusted to him but goes further and makes his work a conspicuous success. (Sundara, XLI, 5, 6; Yuddha, LXXXVIII, 3). He teaches also that friends must share good things with one another.

> अविभक्ताश्च सर्वार्थास्सुहृदां नात्रसंशयः । (Uttara, XXIII, 13).

He teaches further that the noblest law of life is the law of tenderness and compassion.

> पापानां वा शुभानां वा वधार्हाणां प्लवंगम ।
> कार्यं करुणमार्येण न कश्चिन्नापराध्यति ॥ (Yuddha, CXVI, 45).

I shall finally refer to the popular and picturesque lines which occur in the poem and have passed in to the popular memory. I shall quote only a few here and give the references relating to the others.

अन्या मध्यस्थचिन्ता हि विमर्शाभ्यधिको दया । (Ayodhya, II, 6).
चन्द्रमाह्वयमानेन मुखेनाप्रतिमानना ॥ (Ayodhya, IX, 5).
तन्मांदहेद्वेणुमिवात्मपुष्पम् । (Ayodhya, XXXVIII, 7).
एति जीवन्तमानन्दो नरं वर्षं शतादपि ।
(Sundara, XXXIV, 6; Yuddha, CXXIX, 2).
भयं भीताद्धि जायते । (Ayodhya, VIII, 5).
गतोदके सेतुबन्धो न कल्याणि विधीयते । (Ayodhya, LX, 54).
दुर्लभं हि सदा सुखं । (Ayodhya, XVIII, 13).
मृदुर्हि परिभूयते । (Ayodhya, XXI, 11).
चला हि प्राणिनां मति. । (Ayodhya, IV, 20).
धर्मसारमिदं जगत् । (Āranya, IX, 30).
न सुखाल्लभ्यते सुखम् । (Āranya, IX, 31).
अतिस्नेहपरिष्वंगाद्वर्तिरार्द्रापि दह्यते । (Kishkindha, I, 117).
कश्च निस्संशयं कार्यं कुर्यात्प्राज्ञस्ससंशयम् । (Sundara, XXX, 35).
ऐश्वर्ये वासुविस्तीर्णे व्यसने वा सुदारुणे ।
रज्ज्वेव पुरुषं बद्ध्वा कृतान्तः परिकर्षति ॥ (Sundara, XXXVII, 37).
अहिरेव अहेः पादान्विजानाति न संशयः । (Sundara, XLII, 9).
द्विधा भज्येयमप्येव न नमेयं तु कस्यचित् ॥ (Yuddha, XXXVI, 11).
सत्यधर्माभिरक्तानां नास्ति मृत्युकृतं भयम् । (Yuddha, XLVI, 34).
गतं तु नानुशोचन्ति गतं तु गतमे वहि । (Yuddha, LXIII, 25).
धर्मो हि परमा गतिः । (Uttara, III, 10).
कन्यापितृत्वं दुःखं हि । (Uttara, LX, 9; XII, 11).

See also Ayodhya, IV, 27; VII, 15; XII, 106; XXI, 13; XXIV, 35, XXVI, 25; XXVII, 4; XXXVII, 24; XXIX, 4; XXXIV, 46; XXXV, 14; LXIII, 7 to 9; LXXIV, 14, 25; XCVI, 24; CII, 30; CV, 16; CVI, 4, 13; CIX, 9, 15; Āranya, X, 21; XXXIX 20; XLI, 13; LXVIII, 24; L, 11; Kishkindha, VIII, 21; XXI, 3; XXXIII, 35; Sundara, XIII, 47, 48; XXI, 4; XLI, 5, 5; Yuddha, V, 4, XXIII, 15; CXXX, 44; Uttara, X, 33; XXVI, 52; XXX, 14.

CHAPTER XII

Valmiki's Spiritual Ideals.

Though Valmiki does not directly expound religious truths and tenets in the poem, yet, as poetry is a criticism and interpretation of life, it can never be indifferent or silent about the only means by which our brief pain shadowed life can attain sublimation. The evanescence and miseries of human life are expressed by Valmiki in a great outburst in Uttarakanda, Canto XX. There Narada tells Ravana that as man is already doomed to a brief and anguished life Ravana ought not to attack humanity and add to its agonies.

हव एव ह्ययं लोको यदा मृत्युवशं गतः ।
नित्यं श्रेयसि संमूढं महद्भिर्व्यसनैर्वृतम् ।
हन्यात्कस्तादृशं लोकं जराव्याधिशतैर्युतम् ॥ (Uttara, XX, 7 to 14).

Ravana then attacks Yama and releases Yama's prisoners who thereupon got a temporary respite from pain.

प्राणिनो मोचितास्तेन दशग्रीवेण रक्षसा ।
सुखमापुर्मुहूर्तं ते ह्यतर्कितमचिन्तितम् ॥ (Uttara, XXI. 23).

The *Kata Upanishad* shows Nachiketas as a guest and disciple of Yama. The story of Savitri in the *Mahabharata* shows her as winning Yama's grace by the power of her chastity. The descent of Dharmaraja into hell as described in the *Mahabharata* was a passing phenomenon. But it is in the Ramayana that we see a warrior attacking Yama himself. The battle between Ravana and Yama was fierce and indecisive and Brahma himself made peace between them.

Such is the nature of our human life—so brief, so sorrowful, and so vain. There are two other great episodes in the Ramayana wherein this truth is borne in upon us with all the magic of supreme poetry. Rama teaches us the essence of the nature of human life in 18 verses in Ayodhya, CV, verses 14 to 31. These 18 verses are described as the Gita (which consists of 18 chapters)

within the Ramayana. I shall quote here only a few of these familiar and famous verses.

नात्मनः कामकारोऽस्ति पुरुषो यमनीश्वरः ।
इतश्चेतरतश्चैव कृतान्तः परिकर्षति ॥
सर्वेक्षयान्ता निचयाः पतनान्ताःसमुच्छ्रयाः ।
संयोगा विप्रयोगान्ता मरणान्तं च जीवितम् ॥
आत्मानमनुशोचत्वं किमन्याननुशोचसि ।
आयुस्ते हीयते यस्य स्थितस्य च गतस्य च ॥
नन्दन्त्युदित आदित्ये नन्दन्त्यस्तमिते रवौ ।
आत्मनो नावबुध्यन्ते मनुष्या जीवितक्षयम् ॥
यथा काष्ठं च काष्ठं च समेयातां महोदधौ ।
समेत्य च व्यपेयातां तद्वद्भूतसमागमः ॥

Life is thus a speeding stream. But yet we have our birthright of bliss. The highest spiritual idea is contained in the last verse.

वयस· पतमानस्य स्रोतसोऽनिवर्तिनः ।
आत्मा सुखे नियोक्तव्यः सुखभाजः प्रजाः स्मृताः ॥ (Āranya, CV, 31)

Thus the essence of all the Upanishads is found there as it is found in the Bhagawad Gita.

The next episode is where Sugreeva has a sudden and strong fit of remorse and grief after Vali's death. There however Sri Rama does not make his grief (vishāda) an occasion for a sublime exposition of the ultimate truths of life, as Sri Krishna did on the occasion of Arjuna's grief. He was smitten with sympathetic grief and was in tears and was silent for a while.

संजातबाष्पः परवीरहन्ता रामो मुहूर्तं विमना बभूव ।

(Kishkindha, XXIV, 24).

He then pacified Sugreeva by saying that we are all controlled by Fate.

नियतिः कारणं लोके नियतिः कर्म साधनम् ।
नियतिस्सर्वभूतानां नियोगेष्विहकारणम् ॥

(*Kishkindha*, XXV, *1, 4 to 8*),

But are we the slaves of a pitiless and inexorable Destiny? Sri Rama says: No. In the earlier episode stated above he says that Dharma is eternal and the soul is eternal and that Dasaratha who was a virtuous man had gone to heaven (Ayodhya), CV, 34, 37). Nay, the poet brings Dasaratha down to the earth to meet Rama and bless him (Yuddha, CXXII, 10). In regard to Vali also Sri Rama says that he had attained heaven. (Kishkindha, XXV, 10) In regard to Jatāyu, he sends it to the heavenly abode by the power of his grace. We find the same truth in the case of Sarabhanga and Sutheekshna and Sabari. The poem makes the assurance of the soul's attainment of heaven and paradise one of the certitudes of existence.

Thus the basic religious idea is that of the life of the soul not being limited by the life of the body. This certitude of another world (Paraloka) and of its being won by a moral life runs throughout the poem.

आराधयति धर्मज्ञः परलोकं जितेन्द्रियः । (Ayodhya, LX, 6).

धार्मिकेणानृशंसेन नरेण गुरुवर्तिना ।

भवितव्यं नरव्याघ्र परलोकंजिगीषता ॥ (Ayodhya, CV, 44).

This idea is taken to a loftier height in the Ramayana as later on in the Gita. Sarabhanga asks Rama to accept the fruition of his penance in the shape of *Swarga* (heaven) and *Brahmaloka* (paradise).

अक्षरा नरशार्दूल मया लोका जिताः शुभा. ।

ब्राह्मयाश्च नाकपृष्ठ्याश्च प्रतिगृह्णीष्व मामकान् ॥ (Āranya, V, 31).

This verse indicates that all our punya (religious merit) must be surrendered to God if we are to attain supreme infinite eternal bliss. Rama says in reply to the sage as also to Sutheekshna,

अहमेवाहरिष्यामि सर्वान् लोकान् महामुने । (Āranya, V, 33).

If this is not the language of the self conscious supreme Lord I do not know what such language can be. The poem says that Sarabhanga rose to Brahmaloka. In regard to Sabari the poet says that the attained the supreme abode by *Ātma Samadhi*. (Aranya, LXXV 33, 35). The same was the case with Jatāyu

who laid down his life as a sacrifice in the cause of righteousness and goodness (See Aranya, LXVIII, 29, 30).

Only in one place in the poem do we get a hint in regard to the highest paradise (Paramapada) which is eternal and which is higher than heaven and from which there is no return into the cycle of births and deaths. When Sugreeva wanted to accompany Ráma in his ascension, Rama replies to him,

सखे श्रृणुष्व सुग्रीव न त्वयाहं विनाकृतः ।
गच्छेयं देवलोकं वा परमं वा पदं महत् ॥ (Uttara, CVIII, 26).

The Moola Ramayana refers to Rama as going finally to Brahmaloka. The Uttara Kanda refers to his entering his Vaishnava glory. (Vaishnava Sagas—CX, 9, 12) and Vishnu form (Svakām tanum, 80, 9). The poet does not announce any gradation of superiority as among Satyaloka and Vaikunta and Kailasa but treats them all as Brahmaloka.

From all these verses we see clearly that there is a hierarchy of superior worlds which are attainable by various *sādhanas*. This was more clearly amplified and taught in the Gita. The Karma Marga of sacrifices and gifts and death in righteous war leads to *Swarga* (headen). The higher path of tapas and yoga and bhakti and prapaththi and jnana lead to Parama Pada. God Himself can command the attainment of any abode by the released soul as in the case of Jatāyu.

The basic idea in Indian philosophy and religion is that of Karma. The Indian religion affirms a series of births, past and present and future (*janmāntara*) as positively as it affirms a hierarchy of worlds (Lokantara). The Ramāyana makes a reference to this basic idea in many places as clearly as was done later in the Bhagawad Gita.

आराधयति धर्मज्ञः परलोकं जितेन्द्रियः ॥ (Ayodhya, LX, 6).

See also Ayodhya XLIV, 4; LXIII, 19, 26, LXIII, 6; Aranya XLIX, 26; LX, 16; Kishkindha, XXI, 2; Yuddha, LXIV, 7, 8, 9. CXIV, 25, 7; CXVI, 40, 41. God distributes rewards and punishments in due time in accordance with our karma. Karma, being

insentient, cannot by itself relate effects to causes and bring about its own results. Ayodhya, XXII, 22; Aranya, XLIX, 21, Yuddha, CXIV, 26. But the Indian philosophy and religion always deprecate the idea of an inexorable fate. In the Yoga Vāshishta the truth of the superiority of effort (Purushakāra) over fate which is called Daiva and which is only the fruit of our own former actions is stressed again and again. This truth is referred to Valmiki also in the Ramayana. He no doubt says thus in Yuddha, CXIII, 23 and 25, about the power of fate.

दैवं चेष्टयते सर्वं हतं दैवेन हन्यते ।

But in Ayodhya, XXIII, 16, 17, 20 it is said that we can overcome Fate by our effort.

अत्यङ्कुशमिवोद्दामं गजं मदबलोद्धतम् ।
प्रधावितमहं दैवं पौरुषेण निवर्तये ॥

See also Bāla, LVIII, 23; Kishkindha, XXX, 16, 17; Yuddha, LXXIII, 6. But the wisest course is to harmonise fate and free-will.

कच्चित्पुरुषकारं च दैवं च प्रतिपद्यते । (Sundara, XXXVI, 19)

When fate and effort combine, the results are rapid and easy and quickly attained. But if and when they conflict, human effort can conquer, or at least modify, the power of fate. There is no concept of a blind cruel inevitable, inexorable destructive fate in Indian thought corresponding to the concept of Nemesis in Greek thought. It is, no doubt, true at the same time that there are occasions when even the best of men seem to be swept away into lust or hatred as if by the irresistible force of an invisible hand.

ऋषयोऽप्युग्रतपसो दैवेनाभिप्रपीडिताः ।
उत्सृज्य नियमांस्तीव्रान् भ्रंश्यन्ते काममन्युभिः ॥ (Ayodhya, XXI, 23).

This only means that we must put up a greater resistance and call our wisdom to our aid and pray for God's grace to resist such impulses with vigour and success and to attain our birth-right of eternal happiness (Ayodhya, CV, 31).

Valmiki gives the loftiest place to the Vedas as the supreme means of getting our knowledge of the highest truth. He says that he wrote his own work to amplify and illustrate and reinforce the Vedic knowledge (वेदोपबृंहणार्थाय, Bala IV, 6). He describes the men of Ayodhyaya as अध्ययनशीला: and षडंगवित् (Bala, VI, 13, 15). Many Vedic sacrifices were performed by Dasaratha and Rama. Rama and Lakshmana were experts in the Vedic Mantras. Nay, the same state of things obtained in Lanka also, though such knowledge was misapplied and misused there for cruel and evil purposes. Valmiki gives us by a simile his sense of the supremacy of the Veda as an organon of Truth.

नशक्तस्त्वं बलाद्धर्तुं वैदेहीं मम पश्यतः ।
हेतुभि र्न्यायसंयुक्तै ध्रुवां वेदश्रुतीमिम ॥ (Āranya, L, 21).

He states also that every other aspect of knowledge will flourish only if it is associated and harmonised with Vedic knowledge and will perish otherwise.

आम्नायानामयोगेन विद्यां प्रशिथिलामिव ॥ (Kishkindha, XV, 38).

The Vedas were kept memorised so that there might be no change or tampering. The Brāhmins of Ayodhya tell Rama that their minds which were devoted to the Veda Mantras become devoted to exile as he went into exile and that the Vedas which were their supreme treasure would be carried by them enshrined in their hearts.

या हि नः सततं बुद्धि र्वेदमन्त्रानुसारिणी ।
त्वत्कृते सा कृता वत्स वनवासानुसारिणी ॥
हृदयेष्वेव तिष्ठन्ति वेदा ये नः परं धनम् ॥ (Ayodhya, XLV, 24, 25).

The poet praises the human intellect which follows the guidance of the Scripture and one of Bharata's many vows before Kausalya is that such intellect should never dawn on him if he was an accomplice in the sin of Rama's exile.

कृता शास्त्रानुगा बुद्धि र्मा भूत्तस्य कदाचन ।
सत्यसन्धस्सतां श्रेष्ठो यस्याऽर्यानुमतेगत ॥ (Ayodhya, LXXV, 20).

Valmiki's conception of the Gods is interesting and shows a synthesised outlook. He says that the gods are always youthful and are twenty-five years of age and that their eyes do not wink and that they have bright garments and ornaments and unfading flowers and that their feet do not touch the ground when they come down to the earth (असंस्पृशन्तं वसुधाम्). See Aranya V, 5 to 10, 17, 18. The Sun-God is thus described in the poem.

आदित्य भो लोककृताकृतज्ञ लोकस्य सत्यानृतकर्मसाक्षिन् ॥

(Āranya, LXIII, 16).

God Vayu is thus described :

अशरीरः शरीरेषु वायुश्चरति पालयन् ।
शरीरं हि विना वायुं समतां याति दारुभिः ॥
वायुः प्राणस्सुखं वायुर्वायुस्सर्वमिदं जगत् ।
वायुना संपरित्यक्तं न सुखं विन्दते जगत् ॥ (Uttara, XXXV, 60, 61).

Hanuman bows to all the gods before he starts on his final quest of Sita (Sundara, XIII, 59, 64 to 67). In the Aranya Kānda it is said that the 33 gods are the twelve Adityas and the eight Vasus and the eleven Rudras and the two Asvins (XIV, 1). But this does not mean or imply polytheism. The Indians always knew and felt that all the gods are but aspects or modes of being of the one and only God. This is explicitly affirmed through the mouth of Brahma, one of the supreme Trinity, when he, in Canto 120 of the Yuddha Kanda, describes Rama as Upendra and Indra and Agni and Soma and himself as the heart of Vishnu and calls Vishnu as the first creator (आदिकर्ता).

Valmiki gives the highest place in the pantheon to Brahma and Vishnu and Sita. Though in Canto 75 verse 20 of the Bala Kanda it is said that the gods regarded Vishnu as being higher than Siva, yet in Canto 45 Vishnu is described as calling Siva as the chief of the gods (सुरश्रेष्ठ and सुराणामग्रजः). Brahma is described in Ayodhya, XIV, 49. Vishnu is described in Bāla, XV, 16, 25 ; XIX, 11, 12 ; Uttara, VI, 30. Vishnu's bow Sāranga and his chakra (discus) and his vehicle Garuda are described in Uttara, VII. Siva is described in Bāla, XXXV,

22; XLIII, 2; XLV, 3 to 6; Ayoddhya, XXV, 45; Aranya, LXV, 2; Yuddha, LXXV, 35; Uttara, IV, 29; VI, 1 to 3, 8. Valmiki shows each aspect of the Trinity as being equal to the others. Just as the gods ask Vishnu to kill Ravana, they ask Siva to kill Malyavan and Sumali and Mali (Uttara, VI, 1 to 3, 8). Valmiki is free from the sectarian bigotry and fanaticism of later ages in India. God is but one and is Sachchidananda and is omniscient and omnipotent and omnipresent and is the creator and preserver and destroyer of the universe, though he is called Brahma and Vishnu and Siva with reference to such cosmic functions. See Bāla, II, 23; Yuddha, CXX, 15, 20. Rama says that superhuman supreme prowess was in him and in Siva.

एतदस्त्रबलं दिव्यं ममवार्यंबकस्य वा ॥ (Yuddha, XCV, 38).

Valmiki's views about the sages are as interesting and important as his views about the gods. It is through the inner mystic vision of the sages that we have knowledge of the gods. Rama is descried as being like a Maharshi (महर्षिसमतेजसि—Ayodhya XII, 31) and he himself says that he is equal to a Rishi (विद्धिमां ऋषिभिस्तुल्यम्—Ayodhya, XIX, 20.) Ravana himself cries out that a Rishi's words will never prove untrue (न मिथ्या ऋषिभाषितम्—Yuddha LX, 11). The adjectives तपःस्वाध्याय निरतम्, (Bala, I,) तपसा लब्धचक्षुषम्, (Ayodhya, LIV, 11) and ज्वलिततेजसम्, (Ayodhya, LIV, 36) विद्युज्वलितवर्चसः, (Aranya XI, 16) and कृतपुण्या.—(Ayodhya, LIV, 11) show that a Rishi is devoted to austerity and vedic study and that a Rishi's inner vision is obtained by his tapas or austerity and that his inner glory shines out in his face and his body and that a sage is a person of stored religious merit. The adjectives used bv Sita are equally significant.

धन्याः खलु महात्मानो मुनयस्त्यक्तकिल्बिषाः ।
जितात्मानो महाभागा येषां नस्तः प्रियाप्रिये ॥
प्रियान्नसंभवेद्दुःखमप्रियादधिक भयम् ।
ताभ्यां हि ये वियुज्यन्ते नमस्तेषां महात्मनाम् ॥

(Sundara, XXVI, 49, 50).

The sages are high-sculed and sinless and self-controlled, and are free from all likes and dislikes. They are further described by the

poet as shining with a divine lustre and as being men of steadfast-yoga and perfect mental equipoise and concentrated meditation.

सर्वे ब्राह्मया श्रिया जुष्टा दृढयोगाः समाहिताः ॥ (Aranya, VI, 6).

Their soul-force is created by austerity and they bless righteousness.

तपसा भावितात्मानो धर्मस्यानुग्रहे रताः ॥ (Yuddha, XXXV, 19).

The *tapas* of a sage enables him to know our hearts.

हृदयस्थश्च ते छन्दो विज्ञातस्तपसा मया ॥ (Aranya, XIII, 18).
सर्वं च सुखदुःखं ते विदितं मम राघव ।
सर्वं ममैतद्विदितं तपसा धर्मवत्सल ॥ (Yuddha, CXXVII, 9, 15).
धर्मनेत्रस्तपोधनः ॥ (Uttara, LXXXII, 8).

Valmiki bases his godward *sādhanas* on the discipline of the daily life. I have already discussed his references to Rama's and Lakshmana's unfailing performance of the *sandhyā* worship and *hōma, vāstusanti,* furneral rites, etc. (Bala, XXIII, 3, 17; Ayodhya, XLVI, 13; LIII, 1; LVI, 29 to 35; CIX 3 to 5; Aranya, XV, 25). Rama says that what is the usual food of a person is first offered to gods.

यदन्नः पुरुषो भवति तदन्नास्तस्य देवताः ॥ (Ayodhya, CII, 30).

He says about the bridge (Setu) constructed by him that it is a great purifier and destroyer of sins.

एतत्पवित्रं परमं महापातकनाशनम् ॥ (Yuddha, CXXVI, 16).

In Āranya, XVI, 6 there is a reference to Āgrayna Puja when new corn is reaped and brought home. It is on this basis of *Āchāra* that Valmiki rests the supreme Godward *sādhana* of Bhakti. But such bhakti is inseparable from yoga and jnana. (Bala, II, 6); (Kishkindha, XXX, 17). The nature of *bhakti* is best described by the poet's words:

सर्वं सर्वं परित्यज्य राममेवानुचिन्तयन् ॥ (Ayodhya, XLI, 19).
जगाम मनसा रामं प्रशशंस च तं प्रभुम् । (Sundara, XV, 54).
स्वयं प्रहर्षं परमं जगाम सर्वात्मना राममनुस्मरन्ती ॥
(Sundara, XXIX, 119),

He describes how Brahmans bathe in pure waters and bring fresh flowers plucked by themselves for worship.

विविक्तेषु च तीर्थेषु कृतस्नाना द्विजातयः ।
पुष्पोपहारं कुर्वन्ति कुसुमैः स्वयमार्जितैः ॥ (Aranya, XI. 54).

The Ramayana refers often and in explicit terms to temples. The theory that temples and images crept into Hinduism in imitation of Buddhism and as a counter-move to it errs by over-statement though it may be that there was an intensification of image-worship in temples subsequent to Buddhism. The following verses in the Ramayana may be borne in mind in this connection. See Bāla, LXXVII, 14; Ayodhya, IV, 30; VI, 1, 4, 11; XVII, 16; XXV, 4; LII, 90; LXXI, 39, 40, 42; C, 44; Yuddha, CXXX, 2). Tilaka explains देवतार्चा. in Ayodha, LXXI, 39 as meaning Prātimas (images).

Finally, the poet emphasises again and again the supreme value of *Saranāgati* (self-surrender to God) as the earliest and quickest and best and most unfailing and successful means of salvation. In every Kānda, this truth is well brought out. I shall indicate the same briefly here. We have first the Saranāgati of the Devas

वधार्थं वयमायातास्तस्य वै मुनिभिस्सह ।
सिद्धगन्धर्वयक्षाश्च ततस्त्वां शरणं गताः ॥ (Bāla. XV, 24).

Kasyapa's Saranagathi is thus mentioned:

त्वमनादिरनिर्देश्यस्त्वामहं शरणं गतः ॥ (Bāla, , XXIX, 12).

The Saranāgati of the sages is described thus in the poem.

ततस्त्वां शरणार्थं च शरण्यं समुपस्थितः ।
परिपालय नो राम वध्यमानान्निशाचरैः ॥ (Aranya, VI, 19).
राक्षसै र्धर्षितानां च तापसानां तपस्विनाम् ।
गतिं मृगयमाणानां भवान्नः परमा गतिः ॥
कामं तपःप्रभावेन शक्ता हन्तुं निशाचरान् ।
चिरार्जितं तु नेच्छामस्तपः खण्डयितुं वयम् ॥
बहुविघ्नं तपो नित्यं दुश्चरं चैव राघव ॥ (Aranya, X, 13 to 15).

It is often said by orthodox Vaishnava expounders of the Ramayana that Rama's Saranāgati to Sugreeva in Kishkinda, IV, and to Varuna in Yuddha, XXI, failed as it was by a superior to an inferior. This may be correct in accordance with the technical description of Saranāgati in Vaishnava devotional literature but the poet uses the word in the more general sense of seeking protection. Sugreeva's Saranāgati was a success, and so was Rama's as well. The word is used in many other places in the Ramayana in such wider sense and not only in the sense of self-surrender by the individual soul to the universal soul. (See Bāla, LVII, 16, LVIII, 25, LIX, 2, 5, LX. 2) It is said by some expounders of the Ramayana that Rama's anger towards Vāli was due also to his breaking the law of refuge as Sugreeva sought refuge with him (Kishkindha, X, 9) and that verse 15 in Canto XVIII of the Kishkindha Kanda refers to this fact.,

Vibheeshana's Saranāgati is in the famous verse.

सर्वलोकशरण्याय राघवाय महात्मने ।
निवेदयत मां क्षिप्रं विभीषणमुपस्थितम् ॥ (Yuddha, XVII, 15).

The highest exposition of the law of grace is in Rama's famous words.

मित्रभावेन संप्राप्तं न त्यजेयं कथंचन ।
दोषो यद्यपि तस्य स्यात् सतामेतदगर्हितम् ॥
एवं दोषो महानत्र प्रपन्नानामरक्षणे ।
अस्वर्ग्यं यशस्यं च बलवीर्यविनाशनम् ॥
सकृदेव प्रपन्नाय तवास्मीति च याचते ।
अभयं सर्वभूतेभ्यो ददाम्येतद्व्रतं मम ॥
आनयैनं हरिश्रेष्ठ दत्तमस्याभयं मया ।
विभीषणो वा सुग्रीव यदि वा रावण स्वयम् ॥

(Yuddha, XVIII, 3, 31, 33, 34).

Sita says that Rama had told her that such protection is the highest law.

आनृशंस्यं परो धर्मस्त्वत्त एव मयाश्रुतः ॥ (Sundara, XXXVIII, 41).

Her own vow of protection is as lofty and noble and supreme as that of Rama (प्राणिप्रसन्ना हि मैथिली जनकात्मजा—Sundara, XXVII, 44; LVIII, 89).

अवोचद्यदि तत्तथ्यं भवेयं शरणं हि वः ॥ (Sundara, LVIII, 90).

पापानां शुभानां वा वधार्हाणां प्लवंगम ।

कार्यं करुणमार्येण न कश्चिन्नापराध्यति ॥ (Yuddha, CXVI, 45).

It is on this note of perfect and complete self-surrender to God that Valmiki closes his exposition of spiritual ideals. Valmiki shows that God's grace is open to all from Sarabhanga to Sabari and that devotion to God makes all eligible for salvation.

CHAPTER XIII.

Valmiki's Portraiture of the Indian Civilisation.

I have described above how Valmiki's work is India's representative poem. I have discussed also Valmiki's description of the ideal man and the ideal woman and his exposition of the ideals of life from various points of view. Thus the above-said chapters give us Valmiki's picture of the Indian civilisation in its different phases. The present chapter aims at giving in a brief manner a Valmiki's portraiture of the Indian civilisation as a whole, incidentally referring also to certain aspects of India's culture and civilisation which could not be appropriately brought into the earlier chapters of this work. My aim is to give here a clear picture of Valmiki's India before I proceed to discuss his general vision of life in the ensuing chapter. I shall deal with it in regard to urban life, rural life, tapovana (hermitage) life, fine arts and industrial arts, ideals of womanhood and manhood, conception of freedom, and prevailing spirituality. I have referred already to some details connected with these aspects in the earlier chapters but I think that it will help us to have a clear and comprehensive picture of Valmiki's India if all the aspects and details are focussed in one place.

URBAN LIFE

Valmiki's bright and multi-tinted picture of Ayodhya and Lanka, and the less bright and multi-tinted picture of Kish,

kindha show to what a high level of urban life Indians had risen in his time. Ayodhya was on the banks of the river Sarayu. Lanka was on the seashore. Kishkindha was in the fastness of the hills Thus the cities had strong natural defences and were easy to defend and difficult to attack. I have already referred to the broad and well-watered streets of Ayodhya. It was situated on a plain and had sweet water in plenty.

(समभूमौ निवेशितां, इक्षुकाण्डरसोदकाम्—(Bāla, V, 17).

It had the king's palace in the centre and king's highways around it with palaces on both sides of them.

चित्रा मष्टपदाकाराम् । (Bāla, V, 16).

It had many fine ornamental gates (कपाटतोरणवतीम्—Bala V, 10). It had gem-decorated palaces with artificial hillocks and lovely pavilions.

प्रासादैरत्नविकृतैः पर्वतैरुपशोभिताम् ।
कूटागारैश्च संपूर्णामिन्द्रस्येवामरावतीम् ॥ (Bāla, V, 15).

Its bazaars were many and were charming and separate. (सुविभक्तान्तरापणाम्—Bala, V, 10). It had arsenals which were full of powerful weapons. (सर्वयन्त्रायुधवतीं शतघ्नीशतसंकुला—Bala, V. 10, 11) It had numerous adjoining houses (गृहगाढामविच्छिद्राम्—Bala, V, 17) They were white like white clouds and were fragrant with incense.

सगृहैरभ्रसंकाशैः पांडुरैरुपशोभितम् ।
राजमार्गं ययौ रामो मध्येनागरुधूपितम् ॥ (Ayodhya, XVII, 2).

Its mansions were high and had waving flags on the top. (उच्चाट्टालध्वजवतीम्, विमानगृहशोभिताम्—Bala, V, 11, 16). It had many parks and gardens. It had a high fort wall around it. (उद्यानाम्रवणोपेतां महतीं सालमेखलाम्—Bala, V, 12). It had a moat all round. (दुर्गगंभीरपरिखा दुर्गा मन्यै र्दुरासदाम्—Bala. V, 13), Inside the city there were plenty of domesticated animals such as horses, mules, elephants, camels and cattle

वाजिवारणसंपूर्णा गोभिरुष्ट्रैः खरैस्तथा ॥ (Bāla, V, 13).

It had plenty of foodstuffs (शालितंडुलसंपूर्णाम्—Bala, 10). It had also plenty of other articles of merchandise including precious stones,

and its streets and squares were full of moving men and animals and chariots.

करेणुमातंगरथाश्वसंकुलं महाजनौघप्रतिपूर्णचत्वरम् ।
प्रभूतरत्नं बहुपण्यसंचयं ददर्श रामो रुचिरं महापथम् ॥

(Ayodhya, XVI, 47).

The shops contained sandalwood, agaru and other perfumes, linen, silk, new and unpierced pearls and other precious stones, crystals, diverse sweetmeats, curds, rice, fried rice, ghee, garlands, etc.

चन्दनानां च मुख्यानामगरूणां च संचयैः ।
उत्तमानां च गन्धानां क्षौमकौशांबरस्य च ॥
अविद्धाभिश्च मुक्ताभिरुत्तमैः स्फाटिकैरपि ।
शोभमानमसंबाधं तं राजपथमुत्तमम् ॥
संवृतं विविधैः पण्यै भक्ष्यैरुच्चावचैरपि ।
ददर्श तं राजपथं दिविदेवपथं यथा ॥
दध्यक्षतहविर्लाजैर्धूपैरगरुचन्दनैः ।
नानामाल्योपगन्धैश्च सदाभ्यर्चितचत्वरम् ॥ (Ayodhya, XVII 3 to 6).
सर्वरत्नसमाकीर्णाम् । (Bāla, V, 16).

The city had in it men pursuing various arts and professions. There were in it experts in laudatory invocations and specialists in pedigrees and genealogies and traditions.

(सूतमागधसंबाधाम् । (Bāla, V, 11).

It abounded in expert feminine dancers as well as dance teachers It had excellent singers and musical instruments and abounded in sweet music.

वधूनाठकसंघैश्च संयुक्तां सर्वतः पुरीम् ॥ (Bāla, V, 12).
दुन्दुभीभि मृदंगैश्च वीणाभिः पणवैस्तथा ।
नादितां भृशमत्यर्थं पृथिव्यां तामनुत्तमाम् ॥ (Bāla, V, 18).

It contained also merchants from all the quarters of the earth, and also tributary chiefs who came to pay tribute.

सामन्तराजसंघैश्च बलिकर्मभिरावृताम् ।
नानादेशनिवासैश्च वणिग्भिरुपशोभिताम् ॥ (Bāla, V, 14).

More than the above-said excellences, the poet attaches special importance to the ability and character of the main body of citizens in the city. The women in it were the best of womankind. (वरनारीगणैर्युताम्—Bāla, V, 16). Its men were the best of men.

विमानमिव सिद्धानां तपसाधिगतं दिवि ।
सु निवेशितवेश्मांतां नरोत्तम समावृताम् ॥ (Bāla, V, 19).

How were these men the best of men? They were learned in the art of defence and clever in strategy and yet they would not hurt helpless men or men without children or without parents Nor would they remain in hiding when speeding arrows at others. Nor would they hurt men fleeing from fear. They would not only attack men with weapens but would also attack with mental courage and physical prowess dangerous wild beasts in the forest. Apart from such force of arms, they excelled in the arts of peace just as they excelled in the arts of war. The Brahmins worshipped the holy fire They excelled in the knowledge of the Vedas and its six *angas* (limbs). They had noble qualities. They gave large gifts. They loved truth. They were high-souled. They were like ordinary sages and superior sages in their mental and moral and spiritual endowment. See Bāla, V, 20 to 23.

Lanka is described by Valmiki as being richer and lovelier and grander, though less noble and righteous and spiritual, than Ayodhya. He personifies the city in Canto III of the Sundara Kanda—which he did not do in the case of Ayodhya. Kalidasa took up the same idea in regard to Ayodhya in his Raghuvamsa. The Sundara Kanda contains gorgeous descriptions of the greatness and beauty of Lanka. It is described as being situated on the top of a hill and by the seashore.

ततस्तु संप्राप्य समुद्रतीरं समीक्ष्य लंकां गिरिवर्यमूर्ध्नि । (Sundara, I, 200).
स नगाग्रे च तां लंकाम् । (Sundara, II, 8).
त्रिकूटशिखरे लंकां । (Sundara, II, 1).
गिरिमूर्ध्नि स्थितां लंकाम् । (Sundara, II, 19).
अद्रिमूर्ध्नि प्रतिष्ठिताम् । (Sundara, IV, 24)

सागरानिलसेविताम् । (Sundara, XIII, 3).
लंकायां दह्यमानायां शुशुभे स महार्णवः ।
छायासंसक्तसलिलो लोहितोद इवार्णवः ॥
ततश्चोर्ध्वं प्रदीप्तानां गृहाणां सागरः पुनः ।
भाभिस्संसक्तपातालश्चलोर्मिः शुशुभेऽधिकम् ॥ (Yuddha, LXXV, 28, 52).

The poet goes further and describes the beauty and charm and affluence and magnificence of the city in glowing terms. He says that the city appeared to have been a beautiful dream-creation of the mind of a supreme artist in urban planning and building, that it seemed to jut into the skies, that it seemed to be a city flying towards the heavens, that it could supremely satisfy all the senses and tastes and temperaments, that it had a pearless affluence and magnificence, that no one could hope to invest or conquer it, and that it was 100 yojanas (800 miles) long and 30 yojanas (240 miles) broad.

दिविदेवपुरीमिव । पुरमाकाशगं यथा ॥
पालितां राक्षसेन्द्रेण निर्मितां विश्वकर्मणा ।
प्लवमानामिवाकाशे ददर्श हनुमान्कपिः ॥
मनसेव कृतां लंकां निर्मितां विश्वकर्मणा ।
कैलासशिखरप्रख्यामालिखंतीमिवांबरम् ।
डीयमानामिवाकाशमुच्छ्रितैर्भवनोत्तमैः ॥

(Sundara, 18 to 20, 22, 23).

Seen also Sundara, I, 3, 12, 13, 14 ; IX, 29 ; Yuddha, XXIV, 9 ; XXXVIII, 14 ; XXXIX, 20,

The poet seems to have been specially charmed by the abounding vegetation of Ceylon. He is never tired of praising the parks and gardens and forests of Lanka Hanuman, when he went through them, had a shower of flowers on his head and looked as if he had been made of flowers. The forests and gardens were dark and fragrant and full of small and big rocks. There were all varieties of trees, all of them full of blossoms and shining like women with jewels. The tanks and moats were full of lotuses with charming and tuneful birds seated thereon.

See Sundara II; 2, 6, 7 to 14; Yuddha, XXXIX, 1, 2, 6 to 8, 13, 25.

लंकायां ददृशुर्वीरा वनान्युपवनानि च ।
समसौम्यानि रम्याणि विशालान्यायतानि च ।
दृष्टिरम्याणि तं दृष्ट्वा बभूवुर्जातविस्मयाः ॥

Among all the gardens the Asokavana where Ravana placed Sita in captivity comes in for the most gorgeous and lavish description in the fourteenth chapter in the Sundara Kanda. I have already referred in detail to this wonderful description when dealing with Valmiki's nature poetry. The poet refers to the beautiful artificial forests and lakes situated there along with the natural hills and streams situated there.

(कृत्रिमां दीर्घिकाम्—Sundara, XIV, 33) and
काननैः कृत्रिमैः—(Sundara, XIV, 35).

Valmiki's description of the houses and palaces in Lanka is on the same grandiose scale as his description of the gardens and parks of Lanka. The houses were numerous and were white like fleecy clouds because of the shining mortar used in their construction. Even the roads shone with a white lustre. The entrance arches were ornamented with artistic masonry work looking like creepers. Beautiful flags with tinkling bells floated from the tops of houses. There were also domes and pavilions and palaces of great beauty. There were many shrines and temples and *gopuras* (spires). The city shone like a maiden with its high golden wall as waist and the surrounding moat like a clinging garment and serried tridents as tresses and mansion-tops as head—ornaments.

कांचनेनावृतां रम्यां प्राकारेणमहापुरीम् ।
गृहैश्च ग्रहसंकाशैः शारदांबुदसन्निभैः ॥
पांडुराभिः प्रतोलीभिरुच्चाभिरभिसंवृताम् ।
अट्टालकशताकीर्णां पताकाध्वजमालिनीम् ॥

तोरणैः कांचनै र्दिव्यै र्लतापङ्क्तिविचित्रितैः ।
ददर्श हनुमान् लंकां दिविदेवपुरीमिव ॥

See Sundara, II, 16 to 19, 21, 51, 56; Yuddha III, 3, 6, 7, 9, 18; XXXVIII, 16; XXXIX, 21 to 24, 29.

The poet's highest artistic resources are however spent on his description of Ravana's central palace on the top of the hill and of the grand dome in the centre of the palace which Ravana used as his pleasure-house and retiring-room. Cantos 7 to 11 of Sundara Kanda are solely devoted to its description and touches the loftiest heights of gorgeous delineation. At the end of the description, however, the poet lifts the curtain and let us have a look at the utterly sensual life lived in such a gorgeous setting and Hanuman's contemptuous description of it as bestial

(न शक्या प्रमदा नष्टा मृगीषु परिमार्गितुम्—XI, 43),

expresses the poet's own view. But such a moral evaluation does not lessen the grandeur of the artistic wonders and enjoyments in the palace of Ravana. The artistic embellishments in Ravana's palace are described in great detail and must be borne in mind when we evaluate the artistic achievements of India in the realms of the fine arts and industrial arts in the spacious times of Rama and Valmiki. The description of the Pushpaka Vimana in the heart of the palace is a marvel of the literary art. The aereal car contained paintings of hills and mountains with trees lit with honey-laden flowers, and of tanks and lakes shining with lotus flowers. It contained wonderful birds made of silver and gold and decorated with gems and having wings beautifully curved and made of pearl and coral and gold. It contained also artificial horses and elephants and serpents in various colours. Every such work of art bore marks of wonderful aesthetic perception and artistic skill and was made of very costly metals and precious stones. Such sights could not be had even in heaven. The grandeur of the palace and the dome was so unique that it seemed that they were the heavenly rewards attained in heaven by great spiritual merit on the earth rather than any ordinary terrestrial achievements which are the result of human labour with ordinary terrestrial materials. The most

wonderful of all in it was the figure of Lakshmi on whom the figures of elephants showered multi-coloured flowers with up-lifted trunks! See Sundara, VII, 6, 9, 10, 12, 13, 14; VIII, 5.

The poet's supreme art is felt when he describes such an abode of sensuality and splendour receiving a double fiery purgation at the hands of Hanuman and later on of the Vanara army. (Sundara Kanda 54 and Yuddha Kanda, 75). That double destruction enables the poet to give a vivid description of the valuables and wonders destroyed by fire. The stately houses and palaces exploded and crashed. Ornamental gates, sandal, agaru, pearls, corals, gems, linens, silk, woollen fabrics, blankets, deerskins, tigerskins, silver and gold vessels, horse-trappings, elephant-trappings, bridles, chariots, armours, swords, bows, lances, darts, goads, musk, etc. were destroyed by the conflagration. See Sundara, LIX, 23; Yuddha, LXXV, 6 to 13.

I must stop here this most fascinating description of sensual and pompous magnificence. As can be expected, the description of Kishkindha is a tame affair after the spiritual glory of Ayodhya and the sensual splendour of Lanka. But even there we find beauty and magnificence, though of a comparatively crude and pedestrian character. In it also there were fine gardens and forests. There were fine white horses. Sugreeva's palace had seven *Kakshyas* (sections). There were charming seats and sofas. There were beautiful and fragrant garlands. There were luscious fruits and tasteful wines and plenty of grains. Sweet music was heard everywhere. The city had a golden rampart. See Kishkindha, XXXII, 12, 14, 16.

The poet gives a brief but expressive description of the Pāndya king's capital city Kavātāpura. The city had a beautiful appearance and was full of pearls and gems and gold.

ततो हेममयं दिव्यं मुक्तामणिविभूषितम् ।

युक्तं कवाटं पांड्यानां गता द्रक्ष्यथ वानरा ॥ (Kishkindha, XLI, 19),

RURAL LIFE

Though we do not find in Valmiki's poem as detailed a description of rural life as of urban life, India was then as now a land of villages. Even then as now there were also great capital cities and temple cities and industrial and commercial centres which were homes and centres and radiators of industry and learning and culture and spirituality. When Rama went into exile he traversed the whole of Kosala. (विशालान् कोसलान् रम्यान् या त्वा लक्ष्मणपूर्वजः—Ayodhya, L, I). Guha was a petty chieftain living in a village on the banks of the Ganges. The poet refers to jānapada as well as paura, i.e. rural population and urban population as being prosperous and happy.

कोसलो नाम मुदितः स्फीतो जनपदो महान् ।
निविष्टः सरयुतीरे प्रभूतधनधान्यवान् ॥ (Bāla, V, 5).

Kosala was irrigated by rivers and channels and did not depend on the rains alone and had no trouble from wild beasts and had plenty of mines and minarecs.

अदेवमातृको रम्यः श्वापदैः परिवर्जितः ।
परित्यक्तो भयै स्सर्वैः खनिभिश्चोपशोभित ॥ (Ayodhya, C, 46).

The villages had village officers called janapadeswaras (Uttara XXXVII, 16) and village headmen called ghoshamahattaras (Ayodhya, LXXXIII, 15).

HERMITAGE OR TAPOVANA LIFE

Indian civilisation derived its greatness and uniqueness even more from its *ashramas* and *tapovanas* than from its villages and cities. It was from them as from the heart that the life-stream of spirituality coursed through the body politic. The hermitages were abodes of peace and piety. Anasuya gives in Ayoddhya, CXIX, 3 to 9, a graphic description of evening in the Āsramas.

शरण्यं सर्वभूतानाम् । (Aranya, I, 3).
सर्वे ब्राह्मया श्रिया जुष्टाः दृढयोगाः समाहिताः ॥ (Aranya, VI, 6).

The hermitages at Chitrakuta and Panchavati which were huts built with mud walls and bamboo roofing and grass covering

and were built for Rama by Lakshmana are beautifully described in Canto 56 of the Ayodhya Kanda and Canto 15 of the Āranya Kanda.

ARTS

A second important aspect of civilisation is the condition of the fine arts and the industrial arts. I have already referred to the existence of temples and images. Throughout the Ramayana we find sweet strains of music floating from all sides, besides the singing of the entire poem itself. Ayodhya resounded with the music of bheri and dundubhi (kettledrum), mridanga (drum), vina, panava (small drum) etc. (See Bālakanda Canto V). In the Sundara Kanda we find mention of various musical instruments (Canto X) and of sweet music both vocal and instrumental and of charming dances.

शुश्राव मधुरं गीतं त्रिस्थानस्वरभूषितम् ।

स्त्रीणां मदसमृद्धानां दिवि चाप्सरसामिव ॥ (Sundara, IV, 10).

तन्त्रीस्वनाः कर्णसुखाः प्रवृत्ताः ॥ (Sundara, V, 9).

नृत्तवादित्रकुशला ॥ (Sundara, X, 32).

We hear also about singers and dancers in Ayodhya (नटनर्तकाः—Bala, XIII, 7) and dancing women. (शैलूषाश्च सहस्त्रीभिः—Ayodhya, LXXXIII, 15).

नटनर्तकसंघानां गायकानां च गायताम् ।

मनःकर्णसुखा वाचः शुश्रुवुश्च ततस्ततः ॥ (Ayodhya, VI, 14).

The kings were woke from sleep to musical invocations etc. by Vandis, Sutas, Magadhas, Panivādakas and other singers See Ayodhya LXV, 12, 4. Kings were entertained also with dances, humorous recitations, etc.

वादयन्ति तथा शान्ति लासयन्त्यपि चापरे ।

नाटकान्यपरे प्राहुर्हास्यानि विविधानि च ॥ (Ayodhya, LXIX, 4).

तत्रोपविष्टं राजानमुपासन्ते विचक्षणाः ।

कथानां बहुरूपाणां हास्यकाराः समन्ततः ॥ (Uttara, XLIII, 1).

In Ayodhya, LXVII, 16, there is a reference to Harikathas.

कथाभिरनुरज्यन्ते कथाशीलाः कथाप्रियैः ॥

Architecture of a very advanced and refined description existed in the times of Valmiki. He refers to architectural experts ((स्थापत्ये निष्ठितान्), hodmen (कर्मान्तिकान्), carpenters (वर्धकीन्), masons (शिल्पकर and शिल्पी), and diggers (खनक). (See Bala XIII, 6, 7). Houses were built of stones and bricks and timber. (Bala, XIII, 9). Dasaratha's palace had eight sections or apartments (See Ayodhya, LVII, 24). Rama's palace gets a gorgeous description in the Ayodha Kanda, Canto XV, verses 31 to 40. Kaikeyi's palace is grandly described in Ayodhya, X, 11 to 15. Even Sugreeva's palace had seven apartments (See Kishkindha, XXXIII, 18) As for Ravana's palace, the poet's imagination soars to ethereal heights in describing Lanka and Ravana's mansion as shown already.

Sculpture and painting were housed in such mansions and palaces. Rama's palace had golden statues and images and other artistically carved figures (काचनप्रतिमैकाग्रम्—Ayodhya XV, 32; सुकीर्ण भक्तिभिस्तथा—Ayodhya, XV, 35). In Ravana's palace there were artificial arbours made of creepers, (लतागृहाणि), picture-galleries (चित्रशालागृहाणि), pavilions of sport (क्रीडागृहाणि), artificial hills made of timber (दारुपर्वतकाणि), houses specially designed for amorous delights (कामास्यगृहकं रम्यं), playrooms for daytime sport (दिवागृहकं), (Sundara, VI, 36, 37) besides the paintings and the artificial birds etc. made of silver and gold already referred to above.

Besides the fine arts, there flourished also diverse industrial arts. Vali's *Sibika* (palanquin) is very grandly described as containing paintings and artificial birds and trees, etc.

पक्षिकर्मभिराचित्रां द्रुमकर्मविभूषिताम् ।
आचितां चित्रपत्तीभिः सुनिविष्टां समन्ततः ॥
विमानमिवसिद्धानां जालवातायनान्विताम् ।
सुनियुक्तां विशालां च सुकृतां विश्वकर्मणा ॥
दारुपर्वतकोपेतां चारुकर्मपरिष्कृताम् ।
वराभरणहारश्चै चित्रमाल्योपशोभिताम् ॥

(Kishkindha, XXXV, 23 to 25).

Bharata started to bring Rama back, he was accompanied ...ny technicians and artists. There is a reference in Canto ... the Ayodhya Kanda to diggers of tanks, mechanics, paid

technicians, masons, roadmakers, carpenters, woodcutters, wall-diggers, plasterers, basket-makers, tent-makers, etc.

अथ भूमिप्रदेशज्ञाः सूत्रकर्मविशारदाः ।
स्वकर्माभिरताः शूराः खनका यन्त्रका स्तथा ॥
कर्मान्तिकाः स्थपतयः पुरुषा यन्त्रकोविदाः ।
तथा वर्धकयश्चैव मार्गिणो वृक्षतक्षकाः ॥
कूपकाराः सुधाकाराः वंशकर्मकृतस्तथा ॥

(Ayodhya, LXXX, 1 to 3, 16).

Canto 83 refers to other technicians and industrial artists such as gem-makers (मणिकाराः), potters (कुंभकाराः), spinners and weavers (सूत्रकर्मकृतः), weapon-makers (शस्त्रोपजीविनः), makers of peacock-feather fans (मायूरका·), sawyers (क्राकचिकाः), embellishers (रोचकाः), drillers (वेधका), ivory workers (दन्तकाराः), plasterers (सुधाकाराः), perfumers (गन्धोपजीविन), goldsmiths (सुवर्णकारा), blanket-makers (कम्बलधावकाः), preparers of oil baths and hot water-baths (स्नापकाः), shampooers (उच्छादकाः), physicians (वैद्या.), incense-makers (धूपकाः), wine-makers (शौण्डिका), washermen (रजकाः), tailors (तुन्नवायाश्च), actors (शैलूषाः), and boatmen (कैवर्तका). Canto. 89 refers to ordinary boats as well as royal barges (स्वस्तिक). The Ramayana describes various kinds of jewels worn by men and women such as earrings (कुंडल), armlets (केयूर and अंगद), golden chains (निष्क), pearl necklaces (मुक्तावली or मुक्ताहार), girdle (कांची or रशना), etc. In the wonderful canto describing Bharadwaja's dainty and delicious feast to Bharata, we have a reference to delicous and dainty viands of all varieties as well as certain luxury preparations such as creams (कल्क), cosmetics or fragrant powders and lotions (चूर्ण, कषाय), white tooth-pastes (शुक्लानंशुमतश्चापि दन्तधावनसंचयान्), white sandalpaste in cases (शुक्लान् चन्दनकल्कांश्च समुद्गेष्ववतिष्ठत.), polished mirrors (परिमृष्टान् दर्पणान्), diverse pairs of sandals and shoes (पादुकोपानहांश्चैव युग्मानि च सहस्रशः), collyrium (आञ्जनीः), combs (कंकतान्), combs for beards (कूर्चान्), lovely beds, carpets, etc. Scented sandal paste (अंगराग) is referred to in Ayodhya, CXVIII, 18.

IDEALS OF WOMANHOOD

I have already referred in an earlier chapter to Valmiki's ideals of family life. I wish to emphasise here only that he has



generally depicted only noble-minded women and that he has a high reverence for womanhood. Even Kaikayi is represented by him as noble in nature but impulsive and carried away by her fears on account of her son. Even Manthara is represented as inspired by the sole motive of doing good to Kaikeyi whose nurse she was at one time. Surpanaka and Ayomukhi alone are represented as being extremely lascivious and Tataka is represented as a cruel and murderous woman. The women of Valmiki's poem are learned and pure and full of high morality and spirituality. Sati or the self-immolation of widows on the funeral pyre of their husbands was unknown in the age of the *Ramayana.*

Even to this day there is no higher or loftier or sublimer declaration of the complete heart-unity of husband and wife than that contained in Sita's reply to Rama in Cantos 27 and 29 of the Ayodhya Kanda. She says : " One's father, mother, brother, son and daughter-in-law enjoy one's own fortunes. But the wife shares in all the joys and sorrows of her husband. The husband is the only refuge for the wife here and hereafter. Her father or her son or her mother or her companions or even herself cannot save her soul but he alone can do so. If you have resolved to go to the forest, I shall go before you removing sharp grass and thorns from your path. The sweet shade of your feet is better than palaces and pavilions or than a glorious flight in the emplyrean. My father and my mother have declared this to be the law of life for me. I shall dwell happily in the forest with you as I will in my father's house, without thinking of any of the three worlds but thinking only about serving you. I shall serve you with a controlled mind. Let me roam about the fragrant forests with you. I shall this very day go with you to the forest. You cannot turn me back. Even if I can be in heaven without you, I do not desire heaven without you. . . . . . O pure souled one! I love you and am pure and shall be peerless in soul if I follow you. You, my Lord, are my God. Even in the world after death union with thee is for me the highest auspiciousness. The great ones say that she who is given in marriage to a person with the gift of sacred water will be his bride in the other world and in birth after birth."

IDEALS OF MANHOOD*

Quite as remarkable as Valmiki's ideals of manhood are his ideals of manhood. The real heart-points of civilisation, the real wealth of a country, are its men and women. In the Ramayana the loyalty of Rama to Sita is as remarkable as the loyalty of Sita to Rama. What does it matter what other nations or persons do or do not do in this supreme sphere of life? Our ideal is the life of Sita Rama. Rama banished Sita in obedience to a higher law. But in obedience to the highest law of his being, he was loyal to her even after her disappearance. A golden image of her always stood before his eyes and was the only solace of his lacerated heart. Not even Homer or Virgil ar Donte or Shakespeare or Milton or Goethe, nay, not even Kalidasa or Tulasi Das or Kambar, has set up a loftier ideal before humanity.

Rama is not only the ideal husband but also the ideal son, the ideal brother, the ideal father, the ideal master, the ideal sovereign. Valmiki has set before the world, like a lighted lamp on a hill-top, the many-sided greatness of Rama, so that all men may walk along the thorny paths of life in the light of that lofty ideal.

Valmiki prepares our minds and hearts for the advent of such a man by describing in fitting words Kosala and its capital city Ayodhya as already pointed out above. The men of Ayodhya were happy, righteous, learned, contented and truthful. There were no paupers there. What was the wealth which they prized most? Cattle and horses and money and grains. (गवाश्वधनधान्यवान्). Every one was a Kutumbi. A Kutumba (family) according to the Hindu notions is a wider concept than the modern concept of husband and wife and children. It includes also the parents, the daughters-in-law and the guests.

माता पिता स्नुषा पुत्रौ पुत्री पत्न्यतिथिस्स्वयम् ।
दशसंख्यः कुटुंबीति विष्णुनोक्तं द्विजोत्तम ॥

Every family had all the four aims of life (Dharma and Artha and Kama and Moksha) properly fulfilled (सिद्धार्थः). There were

no lascivious or miserly or cruel or ignorant or faithless persons in Ayodhya. All the men and women there were full of righteousness and self-control and had excellent character and conduct. They were handsome, pure, learned, prosperous, long-lived and full of happiness.

The secret of Rama's perfection is contained in the two words, *Gunavān and Veeryavān*, contained in the opening verses of the immortal poem. They contain all the static and dynamic heroisms of life. The good man in a good State in a good world is Valmiki's matchless ideal.

What are the vital elements of such perfect manhood as Valmiki portrays it? They are equanimity, initiative, protective tenderness and matchless power. It is this combination in man that will lead to the establishment of the Kingdom on the Earth. I have already described these traits in great detail in an earlier chapter of this work. I shall therefore merely content myself with quoting some peerless stanzas illustrative of these basic manly virtues.

न वनं गन्तुकामस्य त्यजतश्च वसुंधराम् ।
सर्वलोकातिगस्येव लक्ष्यते चित्तविक्रिया ॥ (Ayodhya, XIX, 33).
कश्चित्पुरुषकारं च दैवं च प्रतिपद्यते । (Sundara, XXXVI, 19).
मित्रभावेन संप्राप्तं न त्यजेयं कथंचन ।
दोषो यद्यपि तस्य स्यात्सतामेतदगर्हितम् ॥
सकृदेव प्रपन्नाय तवास्मीति च याचते ।
अभयं सर्वभूतेभ्यो ददाम्येतद्व्रतं मम ॥
(Yuddha, XVIII, 3, 33).
कस्य बिभ्यति देवाश्च जातरोषस्य संयुगे ॥ (Bāla, I, 4).

Righteousness and renown are the highest ideals and should be prized above royalty and riches in our fleeting life in an evanescent world.

यशोह्यहं केवलराज्यकारणात् न पृष्ठतः कर्तुमलं महोदयम् ।
अदीर्घकाले न तु देवि जीविते वृणेऽवरामद्यमहीमधर्मतः ॥
(Ayodhya, XXI, 62)

NATIONAL AND INTERNATIONAL IDEALS.

Free fearless freedom from fear was the national and international ideal of Valmiki and Rama and has been and will ever be the ideal of India. Valmiki is never tired of emphasising the need for military defence of the freedom and unity and prosperity of the country. Kosala, Kishkindha, and Lanka were well-defended and its peoples were prepared to lay down their lives to preserve the freedom and unity and prosperity of the State.

At the same time Rama set the unique example of a conquerer who never stooped to conquer and who never made others stoop to him. He desired only to spread the kingdom of God on the earth, to propagate higher standards of life everywhere, and to make the highest culture strike root in every soil. When he killed Vali because of his sin, he installed Sugreeva on the throne. He had no annexation policy such as disfigures the later pages of human history. When he killed Ravana for his sins, he installed the righteous (धर्मात्मा) Vibhishana on the throne of Lanka.

What strikes me as the most memorable of the national ideals of Rama is his declaration and achievement of the unity of India. He boldly claimed the whole country as belonging to his race.

इक्ष्वाकूणामियं भूमिः सशैलवनकानना ।
मृगपक्षिमनुष्याणां निग्रहानुग्रहावपि ॥ (Kishkindha, XVIII, 6).

He demonstrated the unity by walking on foot all over the country from the northern end to the southern end, from the western extremity to the eastern extremity. He did so along with Sita Devi and Lakshmana. What Rama has put together, no man should or could put asunder. A free united prosperous happy India in a free united prosperous happy world—what a glorious national and international ideal !

SPIRITUALITY.

Last but not least in Valmiki's portaiture of Indian civilisation is the note of dominant and pervasive spirituality. What

are all the short-lived prosperity of individuals and nations, the short-lived triumphs of military prowess, worth if there is no sense of the higher values of life, no sense of the infinite series of lives of which the present life is but one and only one, no realisation of the dignity and destiny of the soul, no comprehension of the nature of the universe, no communicn with God. In short, of what use is it to gain the whole world if we lose our soul? When Kausalya hears the gladsome news of the proposed coronation of Rama as heir-apparent she is lifted into a mood of humility and prayerfulness to God.

श्रुत्वा पुण्येण पौत्रस्य यौवराज्याभिषेचनम् ।
प्राणायामेन पुरुषं ध्यायमाना जनार्दनम् ॥ (Ayodhya, IV, 33).

Rama and Sita spend the night before the proposed coronation day in prayerful Vigil in God's shrine. See Ayodhya, VI, 1 to 4. Rama showed for all time how delicacy of feeling and daring could and should be combined with devoutness and devotion.

THE IDEAL MAN AND WOMAN IN AN IDEAL STATE IN AN IDEAL WORLD

Ever since Valmiki's vision and voice were heard by India, India has built her culture and civilisation and community life on this supreme ideal—the ideal of the ideal man and woman in an ideal state in an ideal world. She may have beheld that vision sometimes with less clarity and sometimes with more clarity. She may have sometimes faltered in her footsteps in her pursuit of that ideal. But she has always sought that vision and always persevered to realise it. That is why the Indian civilisation has lived on and outlived her compeers. India says even to-day and asks the whole world to say to Valmiki as he said to Narada.

एतदिच्छाम्यहं श्रोतुं परं कौतूहलं हि मे ।
महर्षे त्वं समर्थोसि ज्ञातुमेवंविधं नरम् ॥

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CHAPTER XIV.

Valmiki's Vision of Life.

Thus Valmiki's great work confessedly begins with a vision of the perfect man and rises to a vision of the perfect society and ends with a vision of the perfect God. Its supreme merit is in showing the inter-connectedness of man and universe and God. Man cannot and does not live except in and for and through the world and cannot exist without the grace and support and mercy of God. The universe has no value apart from man and no power of existence apart from God. Nor has God any self-realisation as beauty and love and power and wisdom except through the creation and preservation and dissolution of the universe and for the sake of the salvation of all living beings.

We can fully realise the supreme merit of Valmiki only when we realise that he overtops all the other poets and saints and sages. Other poets here or elsewhere are all prone to over-emphasise one or another or more of the three vital and essential factors of human experience—man and universe and God. Some of them merely portray the varying magnificence and misery of man ignoring the fact that man has no significance except as a member of the family or the society or the State and that Nature surrounds him and embosoms him and consoles him and at times even combats and assails and punishes her "darling foster-child, her inmate man". They either ignore or even deny the divine source and sustenance and summation of things. Other poets are so taken up with the beauty and vastness and sublimity of Nature that they lovingly and scrutinisingly observe the changes of light and shade in her face and the variations of the appeal in her eyes and of the splendour of her frame and find the greatest delight in seeing and uttering her moods and magnificences with a thrilled and quivering voice. They feel that man is so puny and frail and petty that his life hardly counts in the presence of the hues and harmonies of Nature. There are yet other poets who are unobservant of Nature and heedless of Man but are awestruck at the spectacle of human societies which are a higher and more colourful and complex

unity than a mere succession of hills and vales and streams and seas. There are yet others who hunger for

> " That fair Beauty which no eye can see
> And that sweet music which no ear can measure ".

They think and feel and say that the spectacle of human destiny and the life of complex societies and the stupendous sublimities of nature are bounded by the earth which is but a speck of dust in the scheme of the cosmic existence and that the cosmos itself is but an iota of the infinite glory of God. They even feel and say that man and universe are but shadows of a shade, a mere Māyā, a dream, a vanishing pageant and nothing more. Very few poets see life steadily and see it whole. Very few poets know and feel and say how men and universe are in perfect harmony and that both are in unison with God.

If with this ideological background we compare the Ramayana with *Iliad* and *Odyssey* and *Aeneid* and *Cid* and *Paradise Lost* and *Paradise Regained*, we can realise the soaring greatness of Valmiki. In most of the epics outside India we see the poet engrossed with the fortunes of men. They end with attained success. In Milton we see how the Biblical vision dominates everything else. Nay, set the Ramayana side by side with the oceanic surfaces and depths of the Mahabharatha. His is the pure Gangetic flood which comes from the skies and fills the ocean and which has a purity and a sweetness which the ocean itself can never know. The Mahabharata belongs to a more sophisticated age and depicts a more complex and less coherent society. The Bhāgawata touches spiritual heights which no other poem has reached but one feels somehow that the unseen beauties and the unheard melodies dominate it more than the seen beauties and the heard melodies of the earth. In all the Indian epics, life overflows into the superlife. In the Greek and Roman *epics* we see only the righting of wrongs. In India we see the same ideal and also the ideal of the supreme renunciation of life and the ascension of life into superlife. Even as regards Man, Valmiki does not describe a merely handsome man or a merely strong man or a merely

intellectual man or a merely unselfish man or a mere devotee. He gives us the vision of a man who is handsome and strong and intellectual and unselfish and godly. As regards Society, he gives us the vision of a Society in which the groups are harmonised and interdependent and in which life is based on duties rather than on rights and in which wealth is not sought to the exclusion of righteousness and enjoyment nor enjoyment to the exclusion of wealth and righteousness nor righteousness to the exclusion of wealth and enjoyment. Rama asks Bharata :

कच्चिदर्थेन वा धर्ममर्थं धर्मेण वा पुनः ।
उभौ वा प्रीतिलोभेन कामेन च न बाधसे ॥
कच्चिदर्थं च धर्मं च कामं च जयतां वर ।
विभज्य काले कालज्ञ सर्वान् वरद सेवसे ॥ (Ayodhya, C, 63, 64).

This harmony of aims existed then in the case of individuals and of societies. Man is shown not only in and for himself but also in action in the family and in society and as existing and realising himself in and for and through Society. Man's life is shown also embosomed in the loving maternal arms of Nature. Rama's life begins on the banks of the Sarayu and goes to the banks of the Ganges and enters many hills and forests and societies and sovereignties and comes back to the Sarayu again before it goes "to the imperial Palace whence he came". All the time we are made to feel that "the soul that rises with us, our life's star" "hath had elsewhere its setting and cometh from afar" and that "trailing clouds of glory do we come from God who is our home".

Valmiki shows us also his vison of a free federal united India. Rama was the first democrat and federalist in India. He embraces Guha and Sugreeva and Hanuman and Vibheeshana as his equals though he is their superior in beauty and strength and wisdom. The law of *Saranāgathi* demands that the higher should descend to the level of the lower just as surely as it admonishes the lower to surrender itself to the higher. Sugreeva and Vibheeshana were back in their kingdoms after seeing Ramarajya established in Kosala and established Ramarajya there. Rama Rajya in a united India—what a wounderful vision !

At the same time in the Uttara Kanda the poet gives us the contrasted spectacle of a world—conquest by Ravana through pride and war and destruction. He shows the upsetting of the balance of life everywhere. Ravana has become Loka-Kantaka (world-injurer) and harms all beings because of his insolence of prowess. (वीर्योत्सेकेन बाधते) (Bala, XV, 22). Vishnu was not asked by the gods to rule the world but only to free the world from Ravana. But God gives two boons though only one was asked for. He promises to restore the balance of life by removing the disturber of the harmony of the universe and by ruling the world in a human form himself and re-establishing Dharma (righteousness) on the throne.

परित्राणाय साधूनां विनाशाय च दुष्कृताम् ।
धर्मसंस्थापनार्थाय संभवामि युगे युगे ॥ (Bhagawad Gita, IV, 8).

CHAPTER XV.

Valmiki and his Successors.

I have already indicated how the onrush of the Valmikian Ganges at Haridwar has become the broader river of the Mahabharata, which contains within it a Ramōpakyāna. Valmiki's language has passed into Vyasa's soul. In Mahabharatha and in the Bhagawata we have Vyasa's condensation of the Ramayana into a few marvellors chapters. We find the Ramayana story also in the Padma Purana and the Adhyatma Ramayana. We find it also in other Puranas such as Vishnu Purana, Agni Purana, Skanda Purana, Vaya Purana and Kurma Purana. There is no later poetry of any importance in India which has not felt the influence of Valmiki. The prophecy that that he would be a poet's poet (परं कवीनामाधारम्—Bāla, IV, 20) has been amply fulfilled.

The Buddhist and Jāin scriptures have included the story of Rama though in garbled forms. Kalidasa, the supreme voice of India in a later age when India was yet free and was self-conscious and supreme in many aspects and levels of life, owes

to Valmiki the very blossoming of his genius. He himself modestly and gratefully says:

अथवा कृतवाग्द्वारे वंशेऽस्मिन् पूर्वसूरिभिः ।
मणौ वज्रसमुत्कीर्णे सूत्रस्येवास्ति मे गतिः ॥ (Raghuvamsa, I, 4).

He calls Valmiki's work as कविप्रथमपद्धति (Raghuvamsa, I, 4; XV, 33) and Valmiki as Adi Kavi, (Raghuvamsa XV, 41). His own poetry is, according to him, only a thread which is able to effect an enterance into a gem only after the gem had been pierced and a way had been made by a diamond pin. The very words *Raghuvamsa* and *Kumarasambhava* themselves have been taken by him from Valmiki (Bāla, II, 9 ; XXXVII, 32). He has taken words and phrases and scenes from his master and used them in his own works. Valmiki refers to the lightning as the banner of the clouds (विद्युत्पताकाः—Kishkindha, XXVIII, 20). Kalidasa refers to तडित्पताकाः in his *Ritusamhara*. The word बहुपण्य (Ayodhya, LXVII, 22) is used in Raghuvamsa, XVI, 41. The line रामा रम्ये वनोद्देशे मया विरहिता त्वया (Aranya, LXIV, 29) is used in Act IV of Vickramorvasiya. The image in

अवेक्षमाणः सस्नेहं चक्षुषा प्रपिबन्निव ॥ (Ayodhya, XLV, 5).

is taken into and refined further in Raguvamsa, II, 19.

पपौ निमेषालसपक्ष्मपङ्क्तिरुपोषिताभ्यामिव लोचनाभ्याम् ।

In my work on Kalidasa, volume I, I have shown the innumerable correspondences of idea and expression between Valmiki and Kalidasa I may make a special reference to the way in which Valmiki's line (ग्रामोषधिमिवायुष्मन्नन्वेषसि महावने) has been worked out into a beautiful verse in Raghuvamsa, XII, 61.

दृष्टा विचिन्वता तेन लंकायां राक्षसी वृता ।
जानकी विषवल्लीभिः परीतेव महौषधिः ॥

The verse

अरावणमरामं वा जगदद्येति निश्चितः ॥

(Raghuvamsa, XII, 83)

is an obvious echo from Valmiki's

अरावणमरामं वा जगद्द्रक्ष्यथ वा नराः । (Yuddha, CI, 49),

Nay, the Ramayana itself is condensed in Raghuvamsa. In the Vikramorvasiya, the Ramayana scene of Rama's infatuation after Sita's abduction is pressed into service. In the Abhijnana Sakuntala the idea of the ring was taken from the ring episode in the Sundarakānda of the Ramayana. The description of Sita as a pregnant woman and as a mother and the moving story of Sita being received by her mother Bhoodevi inspired the similar descriptions of Sakuntala in Kalidasa's famous drama. The idea of sending the cloud as a messenger in *Megha Sandesa*, which was itself a model to many later *Sandesa Kaviyas*, was taken from the Sundarakānda which describes Hanuman's going as a messenger from Rama to Sita. Nay, in it the poet compares the cloud to Hanuman. In the Kumarasambhava, Canto III, the description of Spring is closely modelled on the description of Spring in Canto I of the Kishkindha Kanda. In the Kumarasambhava, Canto II, viz.

कुबेरगुप्तामिव दिशमुष्णरश्मौ गन्तुं प्रवृत्ते समयं विलंघ्य ।

the idea is taken from the Aranyakanda, XVI, 8.

विहीनतिलकेव स्त्री नोत्तरा दिक्प्रकाशते ॥

He evidently took from the Ramayana scenes about Sita and Valkala (Chapter 37 of the Ayodya Kanda) the underlying idea of the beautiful verse in the Kumarasambhava.

किमित्यपास्याभरणानि वल्कले धृतं त्वया वार्धकशोभिवल्कलम् ॥ (V, 44).

In Sakuntala the flight of Matali's chariot is evidently inspired by the description of Sampathi's flight in the Kishkindha Kanda, Canto 61. In the Vikramorvasiya, Act IV is modelled on the description of Rama's invocation to things animate and inanimate in the Aranyakanda in his grief after his separation from Sita. Valmiki's personification of Lanka in the Sundara Kanda has been the model of Kalidasa's personification of Ayodhya in Canto XVI of the *Raghuvamsa*.

It must be mentioned further that Asvaghosha, whom I have shown to be later than Kalidasa in my two volumes on Kalidasa, was influenced by Valmiki as well as Kalidasa.

Even earlier than Kalidasa Bhasa sat at the master's feet and was inspired to write some of his most wonderful plays such as Abhisheka Nataka and Pratima Nataka. In the Buddhist Dasaratha Jataha tale of Rama, Sita is described as Rama's sister and Rama is said to have been an earlier Buddha. Of the Jain Ramayanas, there are two schools. (1) that of Vimalasuri which is an adaptation of Valmiki's work ; (2) that of Gunabhadra which is a mixture of many legends. The Jain Ramayana has peculiarities of its own. In the post-Kalidasa period the number of poets and playwrights who owe their inspiration to Valmiki is very large. Their name is legion. The dramas of Rajasekhara and Jayadeva and Murari and many other dramatists of mediaeval times, and the dramas of Shaktibhadra and Rajachudamani Dixita and Lakshmana Suri and others in recent times are only a few among many such dramas The dramatists frequently change Valmiki's story of Rama. Bhavabhuti took his story about the reunion of Rama and Sita from the version of the Ramayana in the Kathā-Sarit-sāgara, Bhatti Kāvya is a long poem in which the author narrates the Ramayana story in verses which fulfil also another purpose, viz. illustrating the rules of Sanskrit grammar. Kumaradasa's *Janakiharana* is a charming poem. Kshemendra's Ramayana Manjari is another remarkable poem on the story of Rama. Vedanta Desika's *Hamsa Sandesa* is modelled on Kalidasa's poem and describes Rama's message to Sita.

Not only the poets and playwrights but the greatwriters on aesthetics have gone again and again to the fountain source of the Ramayana for illustrations. Of them all, the greatest is certainly Ānanda Vardhana, the author of Dhvanyāloka. His reverence and admiration for Valmiki seem to be limitless. Mr. C. V. Vaidya says well : "Indeed, it (the Rāmayana) has always been looked upon as the first and foremost Mahakavya in Sanskrit literature. Perhaps the very definition of a Mahakavya has been in India evolved from this first and most superb type of it, as in the western poetics the defination of an epic poem has

been evolved from the Iliad". Sāhitya Darpana describes the contents of a Mahakavya thus :

सन्ध्यासूर्येन्दुरजनीप्रदोषध्वान्तवासराः ।
प्रातर्मध्याह्नमृगयाशैलर्तुवनसागराः ॥
संभोगविप्रलंभौ च मुनिस्वर्गपुराध्वराः ।
रणप्रयाणोपयममन्त्रपुत्रोदयादयः ॥
वर्णनीया, यथायोग्यं सांगोपांगा अमीइह ॥

It is also to be noted that Faizi translated the Ramayana into the Persian language. But it is when we come to the vast and varied efflorescence in the modern regional languages in India that we see how Valmiki's Ramayana is the greatest seed-bed of poetry in India. The Ramayana has been adapted into all the vernaculars in India Of these the classical work *Ramayana* in Tamil by Kambar and the equally classical work *Rama Charitā Mānes* in Hindi by Tulsidas stand supreme. These works are original in that the story of Rama has been handed by supremely great poets who were inspired by Valmiki and followed the march of his thought without sacrificing their own originality of thought and felicity of expression.

In North India the teaching of Ramananda and the poems of Kabir are full of devotion to Rama and have been inspired by the Ramayana. There are versions of the Ramayana by Chintamani Tripati and Iswaraprasad Tripathi in Hindi in the 17th century. In the Assamese language there is a Ramayana by Ananta Kandali. In recent times Madhusoodan Dutt wrote a great poem in Bengali on *Meghanadvadh*. Rabindranath Tagore was profoundly influenced by the Ramayana and wrote a drama called *Valmikir Pratibhā*. In Western India there are Marathi versions of the Ramayana. Premananda's Ramayana in the Guzerati language belongs to the 17th century. In the South Indian languages we must note that the entire Tamil *Prabandham* owes its inspiration as much to the Ramayana as to the Bhagawata. There are a beautiful Telugu *Ramayana* by Vavillakolanu Subba Row, a Canarese poem *Ramachandra-charita Prana* by Abhinawa Pampa, and a Malayalam poem

called *Ramacharita*. There have been also English versions of the Ramayana by R. T. Griffiths and R. C. Dutt. I must in conclusion refer to Mahatma Gandhi's reverence for Ram Nam and his glorification of Rama Rajya.

Such has been the impress left by Valmiki on the life and literature of India. The story of the Ramayana migrated to Eastern Asia and Indonesia and was studied in Siam and Cambodia and Java and Bali etc. and inspired painting and sculpture and dance in those far—off lands. In the history of the world there have been instances of the moulding of life by literature. Great literary works have made history and have profoundly influenced the lives of millions of human beings and the destiny of countries. Shakespeare has said about his poetry that his 'powerful rhyme' will outlive many kings. His prophecy has been amply fulfilled by the perennial popularity of his plays. Valmiki is the leader of the immortal group which includes but few names such as Vyasa and Kalidasa, Tulsidas and Kambar, Shakespeare and Milton, and Dante and Goethe.

CHAPTER XVI.

Conclusion

This work of mine has been a source of great delight to me for many years. I have read and reread Valmiki's work many times and everytime with renewed delight. My late lamented noble father, Professor K. Sundararaman, used to discuss the Ramayana with me very often and say: "There is something in it that eludes our grasp. I feel mystified and bewildered every time I read it The poetry charms me and inspires me and bears me along. But my intellect stands by on the bank of the stream and asks whence? why? whither? I have not been able to answer these questions". That has been my feeling too. I have reflected and pondered long and often over the significance of the poem though I have always felt its charm and admired its value. I have made bold to put down in black and white my view of the appeal of Valmiki to the modern Indian mind and leave it there.

Valmiki is no doubt the *Adi Kavi.* He is the oldest and greatest of poets. Not even Homer can come anywhere near him. Compared with Valmiki, he is but a baby of yesterday. But though Valmiki is "an ancient of the world" he is also "in the morning of the times". There is something in him that defies age just as it defies analysis. He has a wisdom that is very much needed alike in India and beyond India. The forces of world—domination have been let loose once more on the world and we are in their grip. Sanity and sweetness seem to be on the wane. India is torn by dissensions and is yet in economic bondage though politically free. The world at large is yet full of bleeding wounds inflicted by man on man and by nation on nation. In every society egoism is rampant and altruism is a lessening force in life. Inside the family the graces and refinements and sanctities of an earlier age seem to have gone never to return. Women also have joined in the general scramble. Life is being lived on the principle "that they shall take who have the power and they shall keep who can."

Valmiki belongs to an age when there was a coordination of individual discipline and social harmony and political freedom and spiritual happiness. Until that harmony is recaptured there is no hope for the world. That is the real value of ancient India to modern India and that is the real value of India to the world. May the pure and purifying Ganges of poesy coming from the serene and sovereign hill-top of Valmiki and flowing into the ocean of Rama's grace dower the world with purity and prosperity and power and perfection!

वाल्मीकिगिरिसंभूता रामसागरगामिनी ।
पुनातु भुवनं पुण्या रामायण महानदी ॥

॥ श्रीरामार्पणमस्तु ॥

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BOOK I

General Riddles.

I. THE RIDDLE OF THE COMMENTARIES.

In dealing with the many moot points in the Ramayana, we must give the most careful consideration to the interpretations and opinions of the great commentators on the poem such as Govindaraja and Maheswara Tirtha and Rama Pandita, but we must remember at the same time their obvious limitations. They exhibit often a tendency to be merely recondite and to show off their cleverness and sometimes break up compound and complex sentences into curious fractions (*e.g.* Ayodhya, XI, 22; Sundara, XVI, 27). Govindaraja belonged to the 16th century A.D. and lived at Conjeevaram or Sholingur. One of his defects is that he never fails to have a fling at God Siva. (*e. g.* Bāla, XLIII, 27; Ayodhya, CVI, 31, Yuddha, CXXVX, 18). Other commentators were Kathaka, Utāri, Iswara Dixita, Umamaheswara, Nagesa, Ramanada Theertha, Lokanatha, Viswanatha and Hari Pandita.' A curious ms. is that of Ramayana Tātparya Deepika, which is said to have been an exposition of the meaning of the Ramayana by Vyasa at the request of Yudhishtira. Trayambaka Makhis Dharmākootha is an exposition of the poem and seeks to show that the poem is an exposition of Dharma. He was a minister of the Tanjore Mahratta King Shahaji. Valmiki Hridayam is a commentary on the poem by Ahobala in the 16th century. His pupil wrote *Virodhabhanjani* which is a commentary on stray verses in the poem. Sri Madhwāchārya wrote Ramayana Tātparyanirnaya Appayya Dixita wrote Ramayana Tātparyanirnaya and Ramayana Sara Sangraha. Ramayanānvayi is a commentary by Rangacharya. Ramayana Bhooshanam is a commentary by Prabalamukunda Suri. Subodhini is a commentary by Abhinava Ramabhadrasrama. Dr. M. Krishnamacharya refers in his *History of Classical Sanskrit Literature* to certain anonymous commentaries such as Chaturarthi, Amrita Kataka, Ramayana-saradeepika, Gurubāla chittaranjani and Vidwan Manoran-

jani. He mentions also Ramayana Sarasangraha by Varadaraja and Ramayana Sārachandrika by Srinivasaraghavacharya. He refers also to Ramayana Vishamapadartha Vyakhyana by Bhatta Devarama, Kalpavallika by Nrisimhasastri interpreting Rama as an incarnation of Tripurasundari, Ramayanartha prakasika by Venkata, Ramayana Mahimādarsa by Hayagriva Sastri, Ramayana Kathā Vimarsa by Venkataraya, Ramayana Sara Sangraha by Venkatacharya, Ramayana Sara of Agnivesa, Ramayana Kalanirnayabodhini by Venkata Sundaracharya, Ramavatara Kālanirnaya, and Ramayana tathva dirpana by Narayana Yati A specially interesting work is Peria Vachan Pillai's Ramayana Tanisloki commenting on some important verses in the poem. Rasanishyandini is a similar work by Parittiyur Krishna Sastri. Among recent interesting works may be mentioned Ramayana Sārāvali and Ramayana Muktavali by Mr. T. Srinivasaraghavacharya of Chittoor, Ramayana Ratna Malika by Mr. C. Doraswamy Iyengar of Chittoor, a work on the Ramayana Bala Kanda by Sahiti Vallabha T. Sundarachariar and many volumes of Tamil exposition of Valmiki's work by Pandit Thethiyur Subramania Sastri.

2 THE RIDDLE OF THE ORIENTALISTS AND INDOLOGISTS.

The Ramayana has been subjected to different kinds of ill-treatment by the orientalists and indologists as well. I am discussing the views of some of them below as bearing on the historicity of the Ramayana and on the question of the relative priority of the Ramayana and the Mahabharata and I have already discussed their views as bearing on the question of the date of the Ramayana. I shall therefore refer here to some of their odd theories and their mutual contradictoriness.

I may, by way of exemplification, refer to the absurd theory of Professor Weber, on the strength of the Buddhistic version of the Dasaratha Jatāka that the story of the abduction of Sitā and of the war with Ravana was taken by Valmiki from Homer, as that story is not found in the Buddhistic story of Rama! This view is as absurd as the view that the Bhagawad Gita doctrines of

incarnation and redemption from sin were taken from the Biblical life of Christ! Professor Weber's basic error was his view that the Dasaratha Jātaka was anterior to the Ramayana. It was the Jātaka tale that copied the Ramayana and absorbed the earlier divinity into its own pantheon as a prior Buddha. Professor Weber was equally wrong in thinking that the Hindus must have copied the Ramayana incidents from Homer after Alexander's invasion of India! The efforts of the western *savants* are directed towards proclaiming and attempting to prove that all that is valuable in Hindu culture was in some mysterious manner derived from Greece. Professor Weber was equally in error in believing that the Dasaratha Jātaka was "the original story from which all subsequent versions have been derived". I have shown in my earlier volume how the Ramayana must have been long anterior to the *Jātaka* tale. Professor Weber would even leave it undecided whether the Jātaka tale was not historical at all but had as its basis "the adventures of a demigod, the guardian deity of agriculture hindered by exile (probably winter)". But he himself says elsewhere that it is unlikely that an Indian poet would have selected for his theme "an idea so abstract as the picture of the spread of Aryan civilisation".

In his scholarly and valuable work entitled *History of the Tamils*, Mr. P. T. Srinivasa Iyengar has adumbrated a most extraordinary theory about Valmiki's Ramayana. He thinks that Valmiki's work must have been in the Vedic (Chchandas) dialect or in the then current Prākrit, as Rama lived at the end of the second or third part of the Vedic age, i.e. about 2000 B.C. and that the classical (bhāsha) dialect of Sanskrit did not exist before the 10th century B.C., that the idea of Rama as an incarnation of the supreme God Vishnu could not have existed then, as Vishnu was not the supreme being in the Vedic cult and as the doctrine of Incarnation is foreign to Vedic theology and was introduced about the 10th century B.C. by Agamic theology; that it is difficult to believe that Valmiki endowed Rāma with a divine status in the latter's lifetime, and that the Ramayana as we have it must have been re-written by a second Valmiki who was a contemporary of Pānini in the classical

dialect after the 10th century B.C He himself says: "Of course all this is mere theory, but it it the only theory that will fit in with the facts" (Page 48). I must say that the possibility of a number of sages or kings bearing the same name is a theory capable of indefinite extension and unverifiable assumption and application The two Valmiki theory is a totally unproved and gratuitous assumption. The Vedas themselves refer to a gradation of deities with Vishnu as Parama (supreme) and Indra as Avama (the least of them). The fact that the deities can assume many forms is an old Vedic idea (इन्द्रो मायाभिः पुरुरूपमीयते). The doctrine of incarnation is but an extension of that idea. Further, the Agamas are but an amplification and a supplement of the Vedas. Again, if a poet who is a contemporary of a hero will never endow the latter with a divine status, that rule must apply to Vyasa and Krishna also and we must postulate a two-Vyāsa theory and a two-Mahābhārata theory as well.

3. THE RIDDLE OF THE ITIHASAS AND PURANAS.

An Itihasa has been defined thus.

धर्मार्थिकाममोक्षानामुपदेशसमन्वितम् ।
कथाया पूर्ववृत्तं च इतिहासं प्रचक्षते ॥

A Purana is thus defined:

सर्ग च प्रतिसर्गं च वंशो मन्वन्तराणि च ।
वंशानुचरितं चैव पुराणं पंचलक्षणम् ॥

The Ramayana is called not only the Adikāvya but also an Itihasa (See Yuddha CXXXI, 111—इतिहास पुरातनम्). It is called in Yuddha, CXXXI, 118 as पुरावृत्त माख्यानम् The word Itihasa is derived from इति + ह + आस (It was so and so). Thus an Itihasa has a historical basis and must not be regarded as a fable like Panchatantra. Of course Itihasas and Puranas have as their object the amplification and exemplification of vedic truths. It is often glibty said that Valmiki refers only to Rik, Yajus and Sama Vedas (Kishkindha, 111; 27; Yuddha, CXVIII, 13). But Atharvasiras is referred to in Bāla, XV, 2. A well known idea is that the Vedas, the Puranas and the Kayas are Prabhu

Sammita, Suhrit Sammita and Kānta Sammita, i.e. command like a king, persuade like a friend, and charm us into goodness like a young and lovely and beloved wife respectively. In Yuddha, CXXXI, 2, the work is called a *Samhita* Maheswara Teertha says:

संहितालक्षणसमकांडवत् सादृश्यादस्य संहितेति व्यपदेशः ॥

Thus the words Itihasa and Puravritha Akhyana show that the Ramayana must be regarded as an epic poem based on actual history.

Weber, in his well-known work, *The History of Indian Literature*, says. "In respect of language, this work is closely related to the war-portion of the Mahabharata, although in individual cases, where the poet displays his full elegance, it bears plainly on its surface, in rhyme and metre, the traces of a later date in regard to contents; on the contrary, the difference between it and this portion of the Mahabharata is an important one In the latter human interest everywhere preponderates and a number of well-defined personages are introduced, to whom the possibility of historical existence cannot be denied, and who were only at a later stage associated with the myths about the gods. But in the Ramayana we find ourselves from the outset in the region of allegory; and we only move upon historical ground in so far as the allegory is applied to an historical fact, namely, to the spread of Aryan civilisation towards the South, more especially to Ceylon. The characters are not real historic figures, but merely personifications of certain occurrences and situations."

I have quoted the above long passage because it is an example of a certain crude type of guess which passes even now for learned research and criticism. Human interest preponderates even more in the *Ramayana* than in the *Mahabharata* and the characters in the *Ramayana* are no less historical than those in the *Mahabharata*. Professor Weber was carried away by the descriptions of monkeys and demons. I have shown earlier in this volume what is the real significance of the episodes of the Vānaras and the Ŗakshasas in the Ramayana We find in the

Mahabharata also gods and demons, such as Indra and Agni and others and Hidimba and Ghatotkacha and Bala and others, Professor Weber labours too much a theory which has some elements of truth and value, though it has been overworked by a certain type of scholars. He thinks that the Ramayana is an allegory applied to a historical fact, i.e. the spread of Aryan civilisation to South India and Ceylon. I have shown in the previous portion of this book how the Aryan civilisation had spread up to Ceylon even before the period of the Ramayana. The allegory theory is neither here nor there. In his *Idylls of the King* Tennyson suggests that the whole Arthurian legend is an allegory "shadowing sense at war with soul". Any poem dealing with ancient events and characters can be given an allegorical significance and interpretation. I see no valid reason to regard the Ramayana as being in any way less founded on historical truth than the Mahabharata.

Professor Weber then proceeds to say that Sita represents the field-furrow He says: "She accordingly represents Aryan husbandry, which has to be protected by Rama—whom I regard as originally identical with Rama "*halabrit*" "the plough-bearer", though the two were afterwards separated—against the attacks of the predatory aborigines". If the theory of the non-Aryan aborigines falls to the ground as regards the Vānaras and the Rākshasas, the whole of the above guess will vanish into thin air. It is not correct to press too much the meaning of the word Sita as Lāngalapaddhati (the field furrow). It is a thoroughly gratuitous assumption to equate Rama and Bala-rama. It is no doubt true that in the Rigveda Sita appears as the furrow personified and invoked as a goddess. Nothing follows from it. It may be that Janaka gave that name to the child found by him when he was ploughing a field for sacrificial purposes. Ikshvaku, Dasaratha and Rama appear in the Rigveda as kings. These ancient names might have been given to later kings as well.

I shall refer here to other indologists as well Jacobi thinks that Sita is only the furrow personified in the Rigveda as

a goddess and that the Rama–Ravana fight is only another edition of the Indra–Vritra myth. He even connects Maruti with Maruts and Vibhishana's wife Sarama with a dog of that name in the Rig veda ! This is pure guess work and does not deserve any serious consideration.

Talboys Wheeler would say that the war between Rama and Ravana is a poetic version of the conflict between Bramanism and Buddhism in the south. The absurdity of his view is clear from his going so far as to suggest that the war with the Rakshasas may refer to the conquest of South India in the 13th century A D. by the King of Vijayanagar !

H. H Wilson thinks that the story of the Ramayana is founded on historical fact.

✓On the whole the proper and correct view is that the Ramayana is an Itihasa, *i.e* an epic poem founded on historical incidents treated in a poetic and imaginative manner.

4 THE RIDDLE OF THE PRIORITY OF THE MAHABHARATA

I have shown how in regard to the age of the poet and the poem we find an impenetrable mystery because of the Hindu theory of the yugas. The confusion has become worse confounded because of the controversy started by certain western scholars about the relative priority and posteriority of the Ramayana and the Mahabharata, though Hindu opinion has never had any doubt on that point. Some years ago Sri Aurbindo Ghose published a remarkable essay on Valmiki and Vyasa and Kalidasa, giving a very suggestive and excellent exposition of the eras of the three great poets He accepts the traditional view that Valmiki preceded Vyasa. He contrasts the age of Valmiki with that of Vyasa and both with the age of Kalidasa. There is much of originality and force in his presentation but it errs by over-statement and over-emphasis as I have shown in my two volumes on *Kalidasa*.

I may refer to a few decisive factors on this point. The Ramayana does not refer at all to any of the Mahabharata

heroes. The Ramopakyana in the Vanaparva (verses 15872 to 16601) of the Mahabharata is but a skeleton of the great epic Ramayana though it does not refer to Valmiki. The story therein differs in some minor respects from that in Valmiki's epic. Sri Krishna refers in Chapter X of the Gita to Rama as the greatest of warriors (रामः शस्त्रभृतामहम्). Thus Rama was a great past figure in the eyes of Sri Krishna. The Mahabharata refers to Valmiki in some places. The Mahabharata contains also other epitomes of Rama's life, *e.g.* Vanaparva (11177 to 11219), Drona Parva (2224 to 2246), Santi Parva (944 to 955), and Harivamsa (2324 to 2359, 8672 to 8674, 16232). It contains praises of Rama Rajya which it represents as being an ideal age. Sringiberapura is stated in it to be a place of pilgrimage because of Rama's stay there for a time.

So far as the Ramopakhyana is concerned, even Professor Weber, who is the protagonist of the theory of the posteriority of the Ramayana to the Mahabharata, has to admit: "The substantial agreement in the course of the narrative, frequently even in expression, is so very marked that we are involuntarily led to regard it as a kind of epitome of the work of Valmiki." He refers also to other indications of the occurrence of such expressions as रामायणे विविख्यातः and

अपि चायं पुरा गीतः श्लोको वाल्मीकिना भुवि ॥

Professer Weber says: "Now this allegorical form of the Ramayana certainly indicates, a *priori*, that this poem is later than the war-part of the Mahabaratha; and we might fairly assume, therefore, that the historical events upon which the two works are respectively based stand to each other in a similar relation. For the colonisation of Southern India could hardly begin until the settlement of Hindustan by the Aryans had been completed and the feuds that arose there had been fought out." I have already discussed in the earlier portion of this work Professor Weber's view about the allegorical aspect of the Ramayana and its unhistoricity and about the need for regarding it as symbolical of the extension of Aryan husbandry. There is therefore no foundation for the theory which says because the

Ramayana is allegorical it must be later than the Mahabharata The argument that the colonisation of South India could not begin until the settlement of the Hindustan by the Aryans had been completed and other tribal feuds there had been ended has no real value. Some tribes many have fought *inter se* while others may have trekked southward or a civil war could succeed as well as precede colonising activity. Further, I have shown below that there could be no doubt about the Aryan character of the populations and the polities in Kishkindha and Ayodhya.

Professor Weber suggests that it is wrong to assert that "the scanty knowledge of South India displayed in the Ramayana" is proof of its antiquity, because it may be that the poet did not possess the best geographical knowledge or did not show it in the poem because he had set out to depict a later age. I have shown in the earlier portion of this work that Valmiki knew South India well enough. Further, the Ramayana claims to be contemporary with Rama himself and there is no justifiable reason for rejecting such a description as incorrect. This question of the contemporaneity of Valmiki and Rama is of course independent of the actual date of the poem. Professor Weber was evidently carried away by the description of the Ramayana as a *Kāvya* and thought that Kavyas were later than epics (Itihasas). But as already shown by me, the Ramayana describes itself as an Itihasa as well as a Kavya. It is an *itihasa* which has risen to the rank of the Adi Kavya because of its singular poetic excellence.

The theory of the posteriority of the Ramayana to the Mahabharatha has been supported also by Mr. R. C. Dutt who says: "We must premise even as a picture of life the Ramayana is long posterior to the Mahabharata. We miss in the Ramayana the fiery valour and proud self-assertion of the Kshatriyas of the Mahabharatha and the subordination of the people to the priestly class is more complete." Here again we are up against a stone wall of mere prejudices and conjectures and unproved assertions, which cannot be allowed any currency simply because they are

propounded by a great man. We do not find any abatement of valour in the Kshatriyas of the Ramayana as compared with those of the Mahabharata. Nor is there any domination by the priestly caste. What we find is perfect social harmony. If Mr. Dutt had in mind the verse क्षत्रं ब्रह्ममुखं चासीत्, (Bāla, VI, 19), we can only say that he grossly misunderstood the verse.

I may point out that Jacobi clearly and explicitly says: "The Ramayana must already have been familiar as an ancient work before the Mahabharata had reached its final form." Professor Winternitz says. "It is more likely that the Mahabharata borrowed motives from the Ramayana than the reverse: for while the Ramayana shows no kind of acquaintance with the Pāndava legend or the heroes of the Mahabharatha, the Mahabharatha knows not only the Rama legend but the Ramayana itself" (*History of Indian Literature* Volume I, page 502).

Sir Monier Williams thinks that the original story of the Mahabharata is possibly more ancient than that of the Ramayana but that the posteriority of the brahminized Mahabharata is shown by the more frequent allusions it contains to the progress of the Buddhistic opinions and to the intercourse with the Yavanas or the Greeks, who had no considerable dealings with the Hindus till 2 or 3 centuries after Alexander's invasion.

There are certain decisive features which show the posteriority of the Mahabharata to the Ramayana. *First*, there is no reference to the Mahabharata characters in the Ramayana whereas the story of Rama is often referred to in the Mahabharata. If the Mahabharata war was prior to Valmiki, he would have referred to it in his work. *Secondly*, a verse in the Yuddha Kanda of the Ramayana is quoted in full in the seventh Parva of the Mahabharata. *Thirdly*, the Mahabharata refers to Mlecha Kings while the Ramayana makes no reference to them at all. *Fourthly*, in the Mahabharata South India is full of civilised States whereas the Ramayana describes it as full of big forests though it refers to the coastal States of Chola and Pandya and Chera and the half civilized state of Kishkindha *Fifthly*, in the Ramayana there are described only two *Vyuhas* or martial arrays

of the rival armies whereas in the Mahabharata many *Vyuhas* are described. *Sixthly*, the Hindu society as described in the Mahabharata is more complex than the society as depicted in the Ramayana *Seventhly*, the Mahabharata was committed to writing as soon as it was composed whereas the Ramayana was recited and sung. *Eighthly*, the Ramayana is simple in style and in grammatical and metrical forms while the Mahabharata is more complex in style and metrical and grammatical forms. *Ninethly*, the fact stressed by Sri Aurobindo Ghose is important. He says in his *Age of Kalidasa*: "There is far more of thought in action than in the Ramayana, far less of thought in repose; the one pictures a time of gigantic ferment and disturbance, the other as far as humanity is concerned, an age of equipoise, order and tranquillity"

Mr C. V. Vaidya approaches the question of the priority of Valmiki and Vyasa and of the Ramayana and the Mahabharata from another point of view He thinks that before Valmiki's time the writings were in prose and not in verse; that the Ramayana was at first divided into Adhyayas and that it was only later on divided into sargas (cantos); that the last shlokas in long metres in each sarga must have been introduced later on; and that Valmiki was the first writer of classical Anushtup verse and was therefore a predecessor of Vyasa. I have no doubt that Valmiki preceded Vyasa but the above arguments are fallacious and untenable. In support of the view that before Valmiki's time the sages used only prose, he quotes from Mallinatha's commentary on Raghuvamsa, XIV, 70;

(चांडालं यदा भर्त्संयत् तदा प्रभृति दत्तानि पद्यान्यभवन्) ।
पूर्वं वाक्यान्येवेति श्रूयते ।

This passage is not found in many editions of Mallinatha's commentary. Further, the fact also is wrong, as the Anushtup metre continued to exist from the earliest times. The alleged difference between Adhyaya and Sarga is a distinction without a difference. Further, why should the creation of metres by Valmiki have stopped at the Sloka metre alone? Poetic metres, like the musical Ragas, are due to the daring creativeness and innate

originality of individual geniuses. We find the longer metres only when the thought soars above a certain level and the poet needs more room in each verse to pack his full meaning into it. Some of the most wonderful thoughts and emotions of Valmiki are found in these longer metres and Mr. Vaidya's basic argument about their being the work of other minds is entirely baseless He thinks also that some later author introduced new stories into the Ramayana after seeing the bulging of the Mahabharata by the introduction of such upākhyanas. He thinks further that " the theory of Rama being an Avatara of Vishnu was borrowed from the Mahabharata." I have discussed these aspects in the earlier portion of this volume and shown how these guesses have no real basis at all.

5. THE RIDDLE OF THE SATAKOTI RAMAYANA.

There is a tradition current that the Ramayana was originally composed by Brahma in 100 crores of verses (शतकोटि प्रविस्तरम्), and taught to Valmiki by Narada. This is stated in Ānandaramayana and Adhbuta Ramayana. It is stated by Govindaraja in his commentary on the Ramayana that Valmiki epitomised in 100 verses in Samkshepa Ramayana the entire Ramayana story. There is a story that the gods and the demons and the human beings took each one-third of the whole work, and that out of the one-third brought to the earth, the seven islands of the earth got an equal share, and that out of each share, the nine Khandas of Jambu Dwipa got an equal share and that out of the share of the Ramayana got by Bharata varsha, Veda Vyasa composed all his Puranas and Upapuranas and Mahabharata and Bhagawata and that thus all the Upakhyanas (stories) have their source in the original Ramayana.

The actual number of verses in the Ramayana is 24,536 verses, though the poem gives the number as 24,000 verses in 500 chapters in seven Kāndas.

चतुर्विंशत्सहस्राणि श्लोकानामुक्तवानृषिः ।
तथा सर्गशतान् पंच षट्कांडानि तथोत्तरम् ॥

संनिबद्धं हि श्लोकानां चतुर्विंशत्सहस्रकम् ।
उपाख्यानशतं चैव भार्गवेण तपस्विना ॥ (Bāla, IV, 2).
आदिप्रभृति वै राजन् पंचसर्गशतानि च ।
कांडानि षट् कृतानीह सोत्तराणि महात्मना ॥ (Uttara, XCV, 26, 27).

In the Ananda Ramayana, it is said that when the portion of Satakoti Ramayana which was allotted to Bharata varsha was disappearing, Vyasa preserved it to the extent of 24,000 verses. Some are of opinion that the Samkshepa Ramayana and the four sargas following it are the work of Valmiki's disciples.

The above story is paralleled in its vastness by the Yuga theory which I have discussed below. The endeavour was perhaps to suggest that all knowledge was traceable to its source in the Ramayana. There are no traces of any bigger work of which Valmiki's work can be said to be a part. The earliest Ramayana extant is only that of Valmiki. I do not think that we need trouble ourselves about the stories relating to imaginary and non-extant works about which unverified tradition alone has been eloquent but about which the voice of history has been critical and its verdict has been adverse

In regard to the Mahabharata, there is a current story that Vyasa composed the Mahabharata in sixty lacs of verses, of which 30 lacs were published in the world of the gods and 15 lacs were published in the realm of the Pitris and 14 lacs were given to the Gandharvas and one lac was given to the world of men! Further, this one lac of verses, which is the length of the extant Mahabharata, includes all the minor stories (*upakhyanas*) There is a tradition that the Mahabharata proper exclusive of the *upakhyanas* contained 24,000 verses. Vyasa wrote an introductory chapter of 150 verses giving a table of contents in respect of the contents of the 18 Parvas of his work.

6. THE RIDDLE OF THE YUGAS

The Ramayana is ascribed to the Treta Yuga. In Uttara Kānda XVII, 38, it is said that Vedavati lived in Krita Yuga and was born as Sita in Treta Yuga. In Yuddha, XXXV, 15 to 16,

it is said that in Krita Yuga Dharma subdued Adharma and that when Adharma subdues Dharma Tishya Yuga (Kali Yuga) begins.

धर्मो वै ग्रसतेऽधर्मं ततः कृतमभूद्युगम् ।
अधर्मो ग्रसते धर्मं ततस्तिष्यः प्रवर्तते ॥

Apart from the question of the tremendous periods of time allotted to each Yuga, the heart of the Yuga-concept is a cultural concept. This view is supported by Manu, IX, 302.

कलिः प्रसुप्तो भवति जाग्रत् द्वापरं युगम् ।
कर्मस्वभ्युद्यतस्त्रेता विचरंस्तु कृतं युगम् ॥

The Aitareya Brahmana says: (VII, 15),

कलिः शयानो भवति संधिहानस्तु द्वापरः ।
उत्तिष्ठंस्त्रेता भवति कृतं संपद्यते चरन् ॥

Kulluka says in his gloss on Manu, IX, 302, that the verse merely intends to affirm that the King should practise Dharma and that the verse does not negate the actual yugas. (न तु वास्तवकृतयुगाद्यपलापे).

I cannot go into this Yuga riddle in detail in this volume and shall do so elsewhere. There is a well-known theory that the four words Krita and Treta and Dwapara and Kali relate also to certain throws of dice. Dr. R. Shama Sastri refers in *The Vedic Era* to the word 'Yuga' being used in the sense of a year or of a set of four years. In his work on *Drapsa: The Vedic Cycle of Eclipses* he gives us a yet another recondite theory. In some authorities the figures of 4,800, 3,600, 2,400 and 1,200 years are assigned to the Krita and Treta and Dwāpara and Kali Yugas (Manu, I, 69 to 71; Mahabharata, Vana Parva, Chapter 188). But in the Vishnu Purana and other Puranas a year as stated above is taken to be a divine year and to be equivalent to 360 human years because a human year is equivalent to a day for the Gods. Kulluka in his gloss on Manu, I, 69 to 71, adopts this view.

I am concerned here mainly with certain indications in the poem itself. In the Uttara Kanda a Brahman who has lost his only young son goes to Rama for redress and says that the sad

and untimely loss was due to a Sudra's performing penance. See Uttara, LXXIV, 9 to 16, 23 to 27. The gist of the verses is that in the Krita Yuga Brahmans alone performed tapas, that in the Treta Yuga they and Kshatriyas did so, that in the Dwapara Yuga *tapas entered* the Vaisyas, and that in the Kali age it *will enter* the Sudras. In Uttara, LXXIV, 17 to 22, we get another idea, viz., that in the Krita Yuga there was no *adharma*, that in the Treta Yuga adharma introduced only foot or quarter and that man had to resort to agriculture (anrita) for food whereas in Krita Yuga men's desires materialised at once and they got food by *Jnana* and *tapas* without the need of agriculture, that in the Dwapara Yuga *adharma* and *anrita* increased and longevity lessened and so on. Even in the Treta Yuga the Ramayana describes such creative power of satisfaction of desires as possessed by Bharadwaja. In his commentary on Uttara, LXXIV, 22, Garudārajā says that the era of the poem was the end of Treta Yuga. In the Mahabharata, Santiparva, it is stated that the birth of Rama was at the junction of the Treta Yuga and the Dwapara Yuga.

A curious fact is that in Uttara, LXXIV, 23 it is said :

ततः पादमधर्मः सद्वितीयमवधारयत् ।
ततो द्वापरसंज्ञास्य युगस्य समजायत ॥

Dwapara is said to have been so called because two things (adharma or unrightousness and anrita or untruth) were both prominent then (द्वौ परौ यत्र स द्वापरः). Govindarajā says in his commentary :

अधर्मस्याभिवृद्धिर्नाम त्रेतायुगपुरुषेभ्योऽल्पायुष्यम् ।
अनृतस्याभिवृद्धिस्तु प्रयासबाहुल्येन कृषेः सफलत्वम् ॥

Verse 25 says that tapas *entered* the Vaisyas in the Dwāpara Yuga.

(तस्मिन् द्वापर संख्याते तपो वैश्यान् समाविशत्) ।

Verse 26 says that Sudras were not entitled to do tapas in that age and Verse 28 says that they would get that right in the *future* Kali age. This seeming anachronism by way of the

user of the past tense in regard to the Dwapara Yuga and in regard to the right of the Vaisyas to perform tapas in a poem which is said to belong to the Treta Yuga can be explained only if we hold the view that Rama's epoch was psychologically and culturally the Treta Yuga though it was the Dwapara Yuga from the point of view of geological cycles. What we have necessarily to infer is that originally a portion of the people devoted itself to tapas and that later on other communities also did so while agriculture became the means of livelihood for all because the original power of Yogic creativeness by tapas lessened and disappeared. The hierarchy of the Yugas depends on the greater or lesser power of yoga and tapas.

Another curious feature is that Sabari to whom Rama showed exceeding grace belonged to the Sabara (hunter) caste which was one of the lower branches of the Sudra caste and was thus *exhypothesi* ineligible for tapas in Treta Yuga. Further, she was a woman. And yet she is called a *tapasi* and a *sramani* and a *samsita vrata* and a *jnani* (विज्ञने ता नियमवहिष्कृताम्)—Aranya, LXXIV, 7, 10, 187. Rama goes to her lovely hermitage (Aranya, LXXIV, 4) He calls her a *tapodhana* and asks her if her tapas is in the ascendant (Aranya, LXXIV, 7, 8). She is called a *siddha*, (Āranya, LXXIV, 6, 7, 8, 10). She attained the highest abodes of Maharishis by Ātma Samādhi (Aranya, LXXIV, 35).

Further, in Ayodhya, LXIII, and LXIV, the boy killed by Dasaratha's arrow is said to be the son of a Vaisya man and a Sudra woman Yet these are said to be *tapaswis*, and their son calls himself a Rishi (Ayodhya, LXIII, 27, 28). Dasaratha calls the father as *muni* and as *bhagawan*. The poet calls the father as a Rishi and a Vānaprastha and a Brahma Vādin. (See Ayodhya, LXVIV, 11 17, 21, 24, 25). Stranger yet the father directs the son's soul to go to the heavenly abode and his direction takes effect. He and his wife then die and go to heaven. The strangest result of all is that his curse on Dasaratha takes effect. Even stranger yet is Tilaka's view that the sin of the death of the son and the parents is equal to the sin of killing a Brahman

(see his commentary at the end of Chapter XIV, of the Balakanda).

As a nett result of this long discussion, the following conclusions seem to me to be clear. The geological aspect of the yuga concept must be separated from the psychological aspect An inferior or superior type of yuga can flourish in specific areas despite the prevalence of a superior or inferior type of yuga elsewhere. The superior epoch or yuga is that in which a creative power of satisfaction of physical needs is found in men and they have full jnana and bhakti and yoga and tapas. In the lesser epochs this power dwindles and vanishes as a general phenomenon though it is found in exceptional men, and people live by agriculture and industry and the groups forming the society attain equality *inter se* and all are eligible for a life of *tapas* The Krita Yuga is the age which shows the predominance of creative power in a large number of persons. In Rama's epoch there was a balance of supreme creative power and recourse to agriculture and industry So that epoch was the Treta Yuga. In the Dwapara epoch the creative power diminishes and it vanishes in the Kali Yuga. The instances of Sabari and the Vaisya saint with his Sudra wife and son show that even in Rama's epoch there was admired penance by perfected Sudras. The offence of Sambooka was that he tried to go alive to heaven by a supreme form of penance which was then not available to him. Nay, he replied to Rama in his topsy-turvy posture (अवा क्शिराः—LXXV), and did not show any respect or devotion to Rama as Sabari did. He said :

"देवत्वं प्रार्थये राम स शरीरो महायश ।" (LXXVI, 21).

Sabari told Rama.

अद्यमे सफलं जन्म स्वर्गश्चैव भविष्यति ।
त्वयि देववरे राम पूजिते पुरुषर्षभ ॥ (Aranya, LXXIV, 12).

Rama tells her

अर्चितोऽहं त्वया भक्त्या गच्छ कामं यथासुखम् ॥
(Aranya, LXXIV, 31)

Sambooka's penance did not open his inner eyes and he did not know who Rama was. His was a Tāmasa tapas bereft of Bhakti as defined in Chapter XVII verse of the Bhagawad Gita.

मूढग्राहेणात्मनो यत् पीडया क्रियते तपः।
परस्योत्सादनार्थं तत्तामसमुदाहृतम् ॥

I shall refer in detail to the riddle of Sambooka later on.

7. THE RIDDLE OF THE GAYATRI RAMAYANA.

Another fruitful idea is that of the Gayatri Ramayana. It is said that in the first verse and in every thousandth verse thereafter we find the 24 letters of the Gayatri. It is difficult to say whether this idea arose from the fact that the poem has got 24,000 verses in five hundred sargas (Cantos). Very possibly because the Veda is stated in a famous verse to have taken form as the Ramayana when God incarnated as Rama and because the Gayatri Mantra is said to be the essence of the Veda and each of its three pādās (feet) is said to have been derived from each of the three Vedas, the Gayatri Ramayana idea arose. In the last sarga of the Ramayana it is said :

गायत्र्याश्च स्वरूपं तद्रामायणमनुत्तमम् ॥ (Verse, 17).

Anyhow the first letter of the Gayatri is the first letter of the poem also. The other letters are found after every 1,000 verses, though not always in the thousand and one verse or as the first letter of a verse. A very curious illustration of the riddle of the Gayatri Ramayana is that the letter भ in the Gayatri is said in some editions of the Ramayana to be contained in भरतस्य etc. (Aranya, XLIII, 17) while Govindaraja says in his commentary in Aranya, XLVII, 10 :

अस्मिन् श्लोके (मम भर्ता) मम भर्तेत्यत्र भकारो गायत्र्या नवमाक्षरः ॥

8. THE RIDDLE OF NARADA.

The story that Narada taught the basic story of Rama (Moola Ramayana) is the basis of the whole poem. Narada is not only the supreme musician but is also the supreme sage देवर्षीणां च नारदः says the Gita. तस्मै मृदितकषायाय तमसः पारं दर्शयति भगवान् सनत्कुमारः (Chandogya Upanishad). It is Narada that is the source of the

Ramayana as well as the Bhagawata. He is known also as person who is full of humour and who likes to create quarrels. It is said in the Uttara Kanda:

सहिकेल्किरो विप्रो नित्यं च समरप्रियः ॥ (Uttara, XXXVII, 21).

But his pranks and incitements are only to teach spiritual truths. It is stated in the Naradiya Purana

गायन्रामायणकथा सदा पापभयापहाम् ।
नारदो नाशयन्नेति नृणामज्ञानजं तमः ॥

In the Bhagawata it is said:

अहोदवर्षिर्धन्योऽयं यत्कीर्ति शार्ङ्गधन्वनः ।
गायन्माद्यन्निद तन्त्र्या रमयत्यातुरं जगत् ॥

Valmiki begins his work with the praise of Guru and God. Narada is the inspirer of Valmiki's poem and the Supreme Lord is its hero.

In the opening of the verse in the Ramayana, Narada is described by three expressive and significant epithets, viz. तपःस्वाध्याय निरतं and वाग्विदां वरम् and मुनिपुंगवम्. He was thus a master of austerity and vedic knowledge and of speech and of silence. Nay, his austerity and knowledge and devotion and meditative silence touched his lips with divine fire. To him are due the Ramayana and the Bhagawata and the Bhakti Sutras and the Pancharatra.

9. THE RIDDLE OF VALMIKI.

I have described Valmiki's life in the earlier volume. I have shown how he was a Brahmin, having been expressly described so by himself in the Uttara Kanda.

राज्ञो दशरथस्येष्टः पितुर्मे मुनिपुंगवः ।
सखा परमको विप्रो वाल्मीकिस्सुमहायशाः ॥ (Uttara, XLVII, 16).

The above passage shows also that Valmiki was a dear comrade and companion of the family and was highly honoured and loved by Rama. Valmiki with consummate art obtrudes himself as little as possible into the poem and is more intent on painting

the world drama on a vast canvas with Rama as the central figure than on introducing himself on the stage or propounding his own philosophy of life. He sought from Narada not a lesson in ethics or in metaphysics but information as to whether the highest and divinest values in life—Beauty and Goodness and Truth—were perceivable in a living human personality. He wanted to know not about the Transcendent or Immanent Godhead but about Incarnate Godhead. He wanted to be told about the meeting point of human life and the life divine; the lifting of the ideals of Pravrithi and Nivrithi into an incandescent fusion of both; the divination of Pravritti and the humanisation of Nivritti; and the establishment of the Kingdom of God (Rama Rajya) on the earth, so that the will of God may be done on the earth as in Heaven. Narada told him about the ideal man and the ideal woman and did not tell him that they were the Eternal God and the Eternal Goddess. But the ideal Nara is one with Narayana. Narada's description was on such a super-human plane that Valmiki was left to realise the suggestion of the teacher. Thus even in this matter—the source of the poem—suggestiveness (*Vyangya & Dhwani*) is shown as the soul of the poetic art.

10. THE RIDDLE OF THE MOOLARAMAYANA.

The Moolaramayana (Chapter I of the Bāla Kānda) bears to the entire poem the same relation as the canvas to bears a wonderful painting painted on it. I have discussed in my first volume the origin of this syllabus or table of contents. One has only to compare the syllabus with the full book, the outline with the full story, the basement with the superstructure, the skeleton with the living form palpitating with life and warmth and loveliness to find out the author's vision of the work. In the Moolaramayana there is a detailed description of Rama's qualities. In the end Narada winds up his description by saying that Rama was the abode of all good and auspicious qualities. (स तु सर्वगुणोपेतः—verse 17). The art of the poet consists in his sticking to the ground-plan of the poem as sketched in the Moolaramayana and yet making slight and subtle additions and departures to

heighten the artistic effect, just as later on Kalidasa took the Mahabharatha story of Sakuntala and made wonderful artistic changes and additions. The Moolaramayana says that Dasaratha ordered Rama's exile.

ससत्यवचनाद्राजा धर्मपाशेन संयतः ।
विवासयामास सुतं राम दशरथः प्रियम् ॥ (Verse, 23).

But in the poem itself Dasaratha expends all his powers of pleading and persuasion and cajoling and command and advice and abuse and beseeching and bitter invective on Kaikeyi but is tongue-tied in the presence of Rama.

रामेत्युक्त्वा च वचनं बाष्पपर्याकुलेक्षणः ।
शशाक नृपतिर्दीनो नेक्षितुं नाभिभाषितुम् ॥ (Ayodhya, XVIII, 3).

Again, the Moolaramayana says that Dasaratha went some distance along with Rama out of love for him.

पौरैरनुगतो दूरं पित्रा दशरथेन च ।
शृंगिवेरपुरे सूतं गंगाकूले व्यसर्जयत् ॥ (Bala, I, 28).

But in the main poem the poet creates a harrowing scene full of emotional tension when Sumantra begins to drive the car containing Rama and Sita and Lakshmana, and Dasaratha cries out in his poignancy of grief "stop, stop" and Rama cries out in a state of high emotional tension to end the unhappy but inevitable parting scene "go", "go".

तिष्ठ तिष्ठेति चुक्रोश याहियाहीति राघवः ।
सुमन्त्रस्य बभूवात्मा चक्रयोरिव चान्तरा ॥
यमिच्छेत्पुनरायान्तं नैनं दूरमनुव्रजेत् ।
इत्यमात्या महाराजमूचुर्दशरथं वचः ॥
तेषां वचस्सर्वगुणोपपन्नं प्रस्विन्नगात्रः प्रविषण्णरूपः ।
निशम्य राजा कृपणः सभार्यो व्यवस्थितस्तं सुतमीक्षमाणः ॥
(Ayodhya, XL, 46, 50, 51).

Again, in the Mareecha scene the Moolaramayana merely says that Mareecha drew Rama and Lakshmana far away by his Māya.

तेन मायाविना दूरमपवाह्य नृपात्मजौ । (Bāla, I, 52).

In the main poem the description of the wonderful deer and the fascination of Sita by its beauty and her sending Rama to capture it and his killing it and its crying out "Sita", "Lakshmana" in Rama's voice and the cruel words of Sita driving away Lakshmana from her side so that he may run to Rama to save him are most artistically contrived episodes that enhance the literary charm and the aesthetic effectiveness of the poem. We find also a line in the Moolaramayana which I shall discuss later when dealing with the riddle of the killing of Vali.

(ततः सुग्रीववचनात् हत्वा वालिनमाहवे ।—Verse, 69).

In the Moolaramayana it is said that on hearing Rama's harsh words, Sita could not bear them and entered fire.

(अमृष्यमाणा सा सीता विवेश ज्वलनं सती ।—Verse, 81).

In the main poem what we see is not a mood of anger but a mood of infinite grief and sorrow and agony (Chapter 119 of the Yuddha Kānda).

11. THE RIDDLE OF THE SEARCH FOR THE PERFECT MAN.

The Ramayana is unique in that it is a search for the perfect man. I have already pointed out that this is offset by the declarations of Rāma's divinity from the mouths of others. But Rāma himself keeps a studied and deliberate silence and affirms that he is only a man.

आत्मानं मानुषं मन्ये रामं दशरथात्मजम् । (Yuddha, CXX, 12).

The poet had met Rama even on the latter's way to the Chitrakuta hill (see Ayodhya, LVI, 16). Nay, Valmiki himself refers to Rama as Vishnu in express terms, though Narada did not expressly tell him so (Ayodhya, I, 7; Yuddha, CXXXI, 114, 115). Even supposing that he had that knowledge only after Brahma's blessing, could he have been ignorant of Rama's greatness as a man and of his great renunciation, especially when Rāma met him just as he met the other sages and when these sages knew about Rama's doings? Or is the episode of the question by Valmiki to Nārada an interesting literary device to

arrest the attention of the hearer and the reader? In the Bhagawata, Xth skandha, the question is asked as to what were the actions of Vishnu when he incarnated in king Yadu's line as Sri Krishna. A similar question could have been put by Valmiki to Narada. Or he may have sought a fuller description and elucidation from Narada about Rama.

My view is that Valmiki's question to Narada about the perfect man was to confirm his own estimate of Rama and enabled him to achieve what no other poet has achieved, viz., to keep his hero on the level of humanity and yet to raise him to the level of divinity. He has reached the heart of Religion in the highest sense of the word by such a step. Do not all religions affirm that man is an image of God or a ray of God or the body of God or even God himself? And is not God most truly God when, He being Love, attains the highest self-realisation and self-expression of love by coming down from His perfection into the imperfection of earthly life and showing to all the world what are the qualities and Sādhanas which will lead to God-realisation? Is not the law of Grace Abounding the supreme acid test of the perfection of humanity and the perfection of divinity? Valmiki's poem stands at the incandescent point of the union of Man who is God and God who is Man.

12. THE RIDDLE OF VALMIKI'S RELIGION.

I have already discussed above Valmiki's spiritual ideals I wish to emphasise here what appear to be contradictory aspects but are only congruent and complementary aspects of Hinduism as propounded in Valmiki's immortal poem. Valmiki stresses, first of all, both the immanance and transcendence of God while stressing the unity of God.

शरीरे तव पश्यामि जगत्सर्वमिदं प्रभो । (Bāla, XXIX, 13).

This verse contains the essence of the teachings sublimely elaborated much later in the Viswarupa Adhyāya (chapter XI) of the Bhagawad Gita.

'त्वं त्रयाणां हि लोकानामादिकर्ता स्वयं विभुः । (Yuddha, CXX, 14)
जगत्सर्वं शरीरं ते । (Yuddha, CXX, 27).

He stresses also the fact that God has three equal aspects (Trimurthis) though He is only one. He teaches also the existence of the cosmic deities, the river-goddesses, the tree-goddesses, etc.

Valmiki's poem shows also the harmony of the concepts of divine transcendence and divine incarnation. We find also the congruence of Karma and Bhakti and Jnana. The poem refers to various sacrifices such as Rajasuya, Aswamedha Vājapeya, Paundarika. (Yuddha, CXXXI, 91), Agnishtoma, Atiratra, Bahusuvarnaka, Gosava, Gomedha, Vaishnava, Maheswara, etc. (Uttara, XXV, 8, 9). It emphasises *Saranāgati* again and again. The poem refers to *Swarga* as well Paramapada. There is return from Swarga but not from Paramapada (Uttara, CVIII, 26).

ययातिमिव पुण्यान्ते देवलोकात्परिच्युतम् । (Ayodhya, XIII, 1).

Thus the many-sided unity of Hinduism as described in the Ramayana is identical with its many-sided unity to-day. It obtained not only in the North Indian Kingdoms but also in Kishkindha and Lanka.

13. THE RIDDLE OF THE KANDAS.

A matter frequently discussed is what is the origin of the name of Sundara Kanda. Many explanations have been offered. Some say that *Sundara* means a monkey and refers to Hanuman, and that the Kanda is called Sundara as the Vanaras and Rama and Sita got liberated from grief and become happy. Others say that it means Mangalam as it refers to Sita who is the Mangala Devata. Yet others say that it is to called because Rama's beauty (Soundarya) is described in it. Yet others quote the verse

नष्टद्रव्यस्य लाभो हि सुन्दरः परिकीर्तितः ।

and say that the Kanda was called so because Sita who had been lost was regained in it. Yet others say that the Kanda is unique as the whole Ramayana is epitomised in it. Kandas 1 to 4 are summarised in Hanuman's soliloquy. The Yuddha Kanda is hinted in Trijata's dream. Others say that it is unique as the highest type of saranāgati, i.e, that of Trijata for herself

and for the other Rakshasas is found in it. Mr. T. Srinivasaraghavachariar who is a close student of the poem and one of its best expounders says that it is unique because the Rama Taraka Mantrārtha sloka

(नमोऽस्तु रामाय स लक्ष्मणाय देव्यै तस्यै जनकात्मजायै ।)

occurs in it. But it seems to me that the most natural and acceptable explanation is that it is so-called because it is the most beautiful Kanda and contains the most lovely poetry in the entire poem. Mr. C. N. Mehta's fantastic view that it was called Sundara Kanda as the events took place in the Sunda islands (Sumatra, Java, etc.) has no basis whatsoever.

I do not think that there is any substance in the doubt cast on the genuineness of the Bāla Kanda or of the Uttara Kanda. The Bala Kanda describes Rama's birth and juvenile exploits and wedding and without it the Ramayana would not be an artistic whole at all. There is a definite reference to the Uttara Kavya in the Bāla Kanda, III, 38, and to the Uttara Kanda, in the Bala Kanda, IV, 2. (षट्काण्डानि तथोत्तरम्). There is no doubt an element of the marvellous in that the poet is said to have written therein the future life of Rama.

अनागतं च रामस्य यत्किंचिद्रामस्य वसुधातले ।
तच्चकारोत्तरे काव्ये वाल्मीकिर्भगवानृषिः ॥ (Bāla, III, 38)

That may have been a literary device as was the case with the prophecies in the puranas or the purāna describing the future (Bhavishyat purāna).

Thus the theory glibly uttered and plausibly pressed that the Uttara Kanda is not genuine and cannot be accepted as the work of Valmiki has no substance at all. Some scholars say that there is a difference of style between the previous Kandas and the Uttara Kanda. They have not offered any tests to substantiate their *ipse dixit* and *ex cathedra* pronouncements. Though a few sargas or a few verses here and there may have been interpolated during periods of excessive sectarian zeal, the work as a whole is genuine. We must remember, as shown by me in the earlier portion of this work, that the Uttara Kanda was a sequel

to the earlier part and was composed long after the latter was composed. The style in it is maturer and terser and less iridiscent with emotion and imagination and more full of thought and experience of life. We cannot expect the style in it and in the earlier work to be absolutely alike any more than the style in Part I of Goethe's Faust to be absolutely alike the style in Part II of Goethe's Faust which was composed by that great poet after the lapse of many years from the date of the composition of the earlier part. Even in Kalidasa's time the entire poem of Valmiki consisting of all the seven Kandas was regarded as a unitary work. Ananda Vardhana also says in his *Dhoanyaloka* that Valmiki composed his work so as to include Rama's bereavement by the disappearance of Sita.

रामायणे हि करुणो रसः स्वयमादिकविना सूत्रितः "शोकः श्लोकत्वमागतः" इत्येवंवादिना । निर्व्यूढश्च स एव सीतात्यन्तवियोगपर्यन्तमेव स्वप्रबन्धमुपरचयता । (4th Udyota).

In the verse in Bala, IV, 2,

चतुर्विंशत्सहस्राणि श्लोकानामुक्तवानृषिः ।
तथा सर्गशतान्पंच षट्कांडानि तथोत्तरम् ॥,

the figure of 24,000 verses for the entire work is expressly mentioned. That figure can be arrived at only if the 121 Surgas of the Uttara Kanda (the Kumbakonam edition mentioning only 111 sargas and calling a few additional sargas as interpretations) are regarded as an integral part of the poem. The figure of 500 cantos (Sargas)—or rather 537 Sargas to state the correct figure—applies only to the earlier six Kandas. One theory is that it is likely that the work had 24,000 verses and 500 cantos and that as some cantos were long they were later cut up into a larger number of cantos. We must also attach some importance to the tradition that Kusa and Lava sang the poem at the rate of 20 cantos beginning with the first sarga *per diem* during 32 days and that they sang the coronation canto in the Yuddha Kanda on the twenty-seventh day.

प्रवृत्तमादितः पूर्वसर्गं नारददर्शितम् ।
ततः प्रभृति सर्गाश्च यावद्विंशत्यगायताम् ॥ (Uttara, XCV, 16).

There is also the tradition already referred to that the poet placed each of the 24 letters of the Gayatri Mantra at the beginning of every set of thousand verses in the poem. The last letter of the Gayatri occurs as the last letter in the last sarga of the Uttara Kanda

(जगाम त्रिदशैस्सार्धं सदा हृष्टै दिंवं महत् ।)

Further, there is no description of the life and exploits of Ravana in the first six Kāndas of the poem. The poet would not have composed his poem without such a description. Such a description is artistically introduced by him through the mouth of the sage Agastya at the beginning of the Uttara Kanda. It must also be borne in mind that Sita's disappearance and the ascension of Rama and his brothers to Paradise which form the proper finale of the poem occur only at the end of the Uttara Kanda, and that without that story the poem would be without a proper and natural completeness.

14. THE RIDDLE OF INTERPOLATIONS.

There is no wonder that the text of the Ramayana has been adulterated here and there by interpolations. The wonder is rather that the text has been kept so pure as it is even to-day. The reverence for the poem has been so great that only minor liberties have been taken with the text. The time has now come for doing two tasks, viz, first to publish a critical final edition of the text according to the Southern readings and secondly, to publish a critical final edition of the text according to the Northern readings Only after this double task is performed can an endeavour be made to arrive at the perfectly correct text of the Ramayana.

Take for instance, the sarga between the 56th and 57th Sargas in the Aranya Kanda. Some editions call it interpolated (प्रक्षिप्त) and others drop it altogether. In it Indra is described as having given divine *Pāyasum* to Sita so that she may not have any hunger or thirst. But in the Sundara Kanda Sita is described in XV, 18, as उपवासकृशा i.e thin owing to fasting. It is thus more than doubtful that the above-said sarga can be an integral portion of the Ramayana ; We have, however, to note that there

is a reference in Kishkindha, LXII, 8, to Indra's giving परमान्नं to Sita. But at the beginning of the 74th Surga in the Kishkindha Kanda Govindaraja says that sargas 69 to 73 are interpolated cantos! Even more doubtful are the Sarga found after the 95th Sarga in the Ayodhya Kanda and the five Sargas found after the 23rd Sarga and the five Sargas found after the 37th Sarga and the three Sargas found after the 59th Sarga in the Uttara Kānda. They have neither the Valmikian ring of structure and style nor even such exaltation of idea and sentiment which we rightly associate with the great epic. The commentators have not written commentaries on these interpolated chapters.

Apart from interpolations of cantos, there is also the ever-present doubt of sectarian meddling with cantos and stanzas and words. In the case of a very ancient poem, which is regarded with the highest respect, the inclination to meddle may not be very great, especially because there would be many copies of it owing to the prevalent belief of it that to copy out the poem and make a gift to a deserving man is a highly meritorious act. But sectarian bigotry will often stop at nothing. For instance, in Yuddha LIX, 9, we find the words भूतैर्वृतो रुद्र इवामरेशः. Yet in Govindaraja's hands अमरेशः becomes असुरेशः. What is worse, he says in his commentary..

रुद्रस्यासुरेशत्वं तामसप्रकृतित्वात् । तदुक्तं मैत्रायणीयानामुपनिषदि योहवा अस्य तामसोशस्सोसौ रुद्रइति ॥

I have given elsewhere my reasons for rejecting as interpolated and spurious the verse about Buddha in the Jabali episode in Ayodhya, CIX, 34, and the verse about the Vyakarana works in Uttara, XXXV, 47. I have also shown there the untenability of Mr. C. V. Vaidya's view that Chapter I of the Bala Kanda may be an interpolation. Nor is he right in inferring from Bala, LXXVI, 10, that a later compiler's hand was at work and that that compiler forgot the enmity between Rama and the Rakshasas (page 96 of *The Riddle of the Ramàyana*). The verse says:

गन्धर्वाप्सरसश्चैव सिद्धचारणकिन्नराः ।
यक्षराक्षसनागाश्च तद्दृष्टुं महदद्भुतम् ॥

Mr Vaidya forgets that the Rakshasas were not all the subjects of Ravana and that all the Rakshasas were not inimical to Rama. Further, sight-seeing may be indulged in by inimical persons also! Nor has he given any acceptable reasons for his view that the Rishyasringa episode was an interpolation and that the episode of Sita's being found as a child by Janaka when ploughing the sacrificial ground was an interpolation.

Mr. C. V. Vaidya thinks that chapter, XL to XLIII of the Kishkinda Kanda are an interpolation. But the reasons given by him for such a view are flimsy and untenable. He quotes the verse.

न जाने निलय तस्य सर्वथा पापरक्षस ।
सामर्थ्यं विक्रमं वापि दौष्कुलेयस्य वा कुलम् ॥
सत्यं ने प्रतिजानामि त्यज शोकमरिन्दम ।
करिष्यामि तथा यत्नं यथा प्राप्स्यसि मैथिलीम् ॥

(Kishkindha, VII, 2, 3).

He says that it is opposed to Sugreva's following statement.

तत्र सर्वात्मना सीता मार्गितव्या विशेषतः ॥
स हि देशस्तु वध्यस्य रावणस्य दुरात्मनः ।
राक्षसाधिपते वीराः सहस्राक्षसमद्युतेः ॥ (Kishkindha, XLI, 24, 25).

He thinks that "the inconsistency is irreconcilable". Govindaraja is evidently puzzled by the verse (Kishkinda, VII, 2) and resorts to all sorts of subtle and ingenious and untenable explanations in regard to it. Theertha and Tilaka have other explanations of their own. But the natural explanation can be easily seen and said. In Canto VI Sugreeva said that he saw Ravana carrying Sita. Rama asked him:

ब्रूहि सुग्रीव कं देशं ह्रियन्ती लक्षिता त्वया। (Kishkindha, VI, 23).

The question was to which place Sita had been carried by Ravana. The answer is · "I do not know that निलयं (abode). I do not know details about his cleverness or prowess or lineage. But I shall take such steps as will enable you to get Sita." In Chap. XLI he tells the search party to search with care Ravana's capital. I do not see anything that is tortuous or mysterious in Sugreeva's words. Ravana might have immured

Sita in Lanka or elsewhere in his vast dominions. That was why search parties were sent in all directions. The theory of interpolation adumbrated above by Mr. Vaidya has no legs to stand upon.

Mr C. V. Vaidya pursues in curious and extraordinary ways his ingenious but baseless theory of wholesale interpolations resulting in an expanded Ramayana. I have already discussed his theory that the verses in long metres must be interpolations. He seems to think that Sargas 22 and 23 of the Ayodhya Kanda contain the ideas which are found in Verses 51 to 64 in a long metre in Canto 21 and that hence the latter must be an interpolation. He says further: "The same is the case with shlokas 55 to 61 of Sarga 34 of the Ayodhya Kanda in long metres; so also the whole Sarga 41 of the same Kanda is nothing more than a further lamentation but it destroys the context between 40 and 42. So again Sarga 63 of the Aranya Kanda is a fresh lamentation in long metred shlokas containing the same ideas as have gone before'. If Valmiki gives a short treatment, Mr. Vaidya is angry with him. If he gives a long treatment, he is equally impatient. He has evidently some indefinable causeless hatred of long metres. The so-called interpolations are beautiful in themselves and express the heart of the situation in new ways and intensify the total artistic effect The poet uses long metres for great nature poetry, great war poetry, for tense situations and for rounding off a canto. It is with the *Ramayana* in view that later rehetoricions lay down that a Mahakavya should have diverse metres (भिन्नवृत्त).

Mr. Vaidya's unkindest cut of all is in regard to Sarga 31 of the Aranya Kanda. When Akampana praises Rama's valour and Sita's beauty, Ravana consults Mareecha and returns home unwilling to take risks. But when he saw his sister's disfiguration and her praise of Sita's wonderful and peerless beauty, Ravana's passion and cupidity are roused. I am surprised at Mr. Vaidya's view that the Akampana episode is "a useless anticipation" of the Surpanakha episode and "is evidently an interpolation". Even more absurd is his view condemning some of the best Cantos of

the Sundara Kanda. He says. "Sargas 5 and 7 of the Sundara Kanda contain shlokas with rhyming lines and are mere additional descriptions of the rainy season containing no new beauty. Sarga 28 also contains shlokas with long metres and is a fresh lamentation by Sita which looks quite out of place." I do not know why he omitted Sarga 8 which also is in a long metre. In Sarga 28 what we have in a beautiful form the poet's elaboration of Sita's soliloquy and the subsequent auspicious omens. Why should not there be two or more soliloquies by a person in intense grief? In any event cannot a poet assume the licence to express intense grief from different angles of vision and in different ways? The whole trouble is due to a prosaic mind trying to gauge and fathom a poet's heart.

Even more extraordinary is Mr. Vaidya's investigation of Cantos 112 and 114 of the Yuddha Kanda. He comes to the conclusion that the latter is an interpolation. Fortunately he has dropped his long metre weapon, probably because both the cantos contain shlokas in a short metre. Is there anything unnatural in Vibhishana's first natural tenderness and grief in regard to Ravana and in his hardening his heart a little later? The two cantos are among the best gems in Valmiki's work,

Mr. Vaidya thinks that Ayodhya, LII, 101, must be an interpolation as it refers to Vatsa Desa and its fields whereas Ayodhya, LII, 98, refers to a forest. But why could it not be that the forest had to be entered after crossing Vatsa Desa and its fields. Mr. Vaidya says that "the prosperous country of the Vatsas had no existence in the days of Rama." One is surprised at this downright but unproved affirmation.

Mr C. V. Vaidya is angry with the *upākhyanas* or side stories in the poem and says that they were interpolated after the model of the amplification of the Mahabharatha by similar interpolated legends. Thus he is able to hit two birds with one stone No doubt it is these upākhyanas that are likely to be shoved in to support this or that later religious systen But on that account we will not be justified in rejecting them all at one sweep. Of course in the Uttara Kanda the commentators them-

selves have rejected many Sargas as spurious, and that Kanda seems to have been a dumping ground for interpolations! But Mr. Vaidya is in error in thinking that the story of Brahma's curse on Ravana (Yuddha, XIII) is diametrically exposed to Nalakoobara's curse in Uttara, XXVI. In reality there is no contradiction at all as the incidents relate to two different women.

Mr. C. V. Vaidya is particularly angry with Canto XLI of the Kishkindha Kanda. He asks. "Why the search parties were sent to search places east and south and west and north of the Vindhyas and did not give directions to search places east and south and west and north of Kishkindha." Sita having been carried away from Panchavati, the former distribution of the regions to be searched was quite natural. Mr. Vaidya objects to the reference to the Pandya Kings and their capital Kavāta and says: "Now had the Pandyas been in existence at that time and other Aryan nations of the South mentioned in other places, it is strange that Rama was in so great a difficulty about obtaining human aid in finding out Sita and fighting with Ravana." I am discussing and explaining this matter below in this work.

Mr. Vaidya attacks also the story of the golden deer as an interpolation as Sita did not mention about it to Ravana! Why should she tell him all the gossip? She answered his questions truthfully and asked him to wait till Rama returned. Mr. Vaidya then says that the story of Bharadwaja's feast is "an unnecessary repetition of the feast given by Vasishta to Vishvamitra's army." How can feasts help repeating themselves? After all if we read both we do not see any mere repetition at all. Mr. Vaidya thinks that the story of the dead Dasaratha appearing before Rama in Canto 119 of the Yuddha Kanda is copied from the Mahabharata and "is not wanted by the context and has no dramatic or moral effect". On the other hand it is a natural portion of the story and enables Rama to get a cancellation of Dasaratha's curse on Kaikeyi and Bharata and has a high dramatic and moral effect.

Mr. C. V Vaidya asks how Vasishta would have been the *purohit* of all the kings of the solar race especially when he himself says:

द्वे चास्य भार्ये गर्भिण्यौ बभूवतुरिति श्रुतिः ।
कल्माषपादपुत्रोऽभूच्छंखणस्त्विति विश्रुतः ॥

(Ayodhya, CX, 17, 27).

He himself has given the explanation: "It is possible to explain that the Vashista family and not the same Vashista acted as the Purohitas of the Ikhsvaku family".

The theory of some doubters that the whole Uttara Kanda might be an interpolation is an attempt to solve a problem by a guess. I have already dealt with the Uttara Kanda above to some extent. Kalidasa has followed the Uttara Kanda story as it is to-day. Mr. C V. Vaidya who is an arch doubter has relented somehow somewhat in regard to the Uttara Kanda. He says: "But the following would lead us to think that the nucleus of the Uttara Kanda, subsequent as it is, must have been written by the original author himself. *First*, the history and greatness of Ravana required to be detailed somewhere, for without them the poem would have been incomplete and the greatness of Rama without a strong relief *Secondly*, the painful sequel of recital of the poem, viz. that the disappearance of Sita has so beautifully been conceived that even if the incidents were supposed to be imaginary none but the great poet himself could have conceived them In fact, they strike us as part and parcel of the grand tragedy of the epic" (pp. 47-8). He says further · "No doubt, the Bhavishya portion is a natural complement of the epic. The reader is curious to know what becomes of Rama and his twin sons, of Lakshmana and Bharata, of Maruti and Sugriva and the other actors in the epic. As the Odyssey is a natural complement of the Iliad which does not say what became of Troy and its siege, of Paris and Helen, of Ulysses and Agammemnon, so the Bhavishya portion and even the Uttara Kanda as a whole is a natural complement of the story of the Ramayana." He says rightly further the "the Uttara Kanda has unquestionably been the subject of the greatest

number of additions and interpolations". This was because it was not often read and hence afforded opportunities for interpolations. The commentators themselves have rejected various sargas as spurious. But this only makes it incumbent on modern scholars to reconstruct aright the Uttara Kanda and it is not right to reject the whole Kanda as a later addition or interpolation.

I am clearly of opinion that the Ramayana as we have it is substantially the work of Valmiki, though here and there a few verses and more rarely a few cantos were successfully or unsuccessfully inserted and interpolated in the great poem. As pointed out above by me, the poem existed in too many manuscripts and in too many places in India to permit even men of extraordinary temerity and subtlety to tamper with it, especially as it was widely and intimately studied and revered all over India and hence it was not easy to tamper with the text of such a holy and revered and popular poem. We must however take it that the references to far later persons and events (Krishna, Buddha, Sakas, Yavanas ad hoc genus omne) must necessarily be interpolations and must be rejected. But from such facts we have no right to invent an imaginary ancient Ramayana which was the work of Valmiki and to cut out episodes and upakhyanas as we please and evolve the theory of an expanding Ramayana, the extent of the expansions and the dates of such expansions being left to our sweet will and pleasure.

15. THE RIDDLE OF THE HISTORICAL RAMAYANA.

From the above discussion, I think that it is doing a disservice to the poet as well as to the cause of India and of universal culture to pursue the chimera of a supposed basic Ramayana, depleted of the incarnation idea and divested of all marvels and presenting to us the biography of a supposed Aryan leader—an imaginary person similar to such real persons as Washington and Garibaldi. If such a method were applied to the Bible, we would have in Jesus Christ a religious preacher like Luther or Calvin or Savonarola. Just imagine Jesus as not being

a son of God, as being incapable of doing any miraculous things any more than Mr. Vaidya and myself, and as simply going about preaching to persons who will hear but not follow and to persons who will follow but not hear.

Mr C. V. Vaidya, in *The Riddle of the Ramayana*, propounds an extraordinary theory that Vishnu rose to the supreme place in the pantheon because he alone had bow and arrows whereas the other "Gods" (i.e., Aryan leaders according to Mr. Vaidya) had only more primitive weapons (Vajra, Sakti, Pāsha Sisla, etc). But he forgets that Siva has got his bow *(Pinaka)* just as Vishnu has his bow *Sārnga*.

Thus the concept of Vishnu's incarnation is inextricably mixed up with the Ramayana and the Mahabharata and it will be breaking the backbone of those poems if we take away what we regard as mere theology or miracle or legend. We must take the great poems as they are, relieving them only of the accretions of interpolations, because these corrupt the text and confuse our minds. I am prepared, for my part, to take my stand on the seven Kandas and 24,000, verses so far as the Ramayana is concerned, even if Mr. G. V. Vaidya will reject me as a credulous fundamentalist.

16. THE RIDDLE OF THE SLOKA AND THE ADIKAVYA.

Another riddle is why Valmiki tells us that he was surprised when out of the surge of the ocean of pity in his heart at the sight of the bird killed by a sinful and cruel hunter leaving its mate stricken with grief the Lakshmi of poesy was born. When describing the hunter he uses two brief but telling words: पापनिश्चयः (of sinful determination) and वैरनिलयः (the abode of cruelty). The two major evils which afflict humanity are being rooted in sin and in cruelty. It is out of such an attitude that all the suffering in this vale of tears in born. Till the law of universal *ahimsa* prevails, men will be, and behave like, animals. The slaughter of animals and birds for food or sport or worship is due to man's animality The law of the

jungle is yet operative in him We must "move upwards working out the beast and let the ape and tiger die".

But till that golden age of universal *ahimsa* comes, what is the plain and supreme, nay, whole, duty of man? If is the law of *kārunya* (pity and tenderness and compassion and help and service and reparation and restoration).

ऋषेर्धर्मात्मनस्तस्य कारुण्यं समपद्यत ॥ (Bāla, II, 3).

Out of the surge of pity, Poesy was born Art should not be mere imitation of Nature or mere imitation of Man. It should be the expression of the real nature of the universal soul which is the soul of our soul. Ātman is Ānanda. But so long as it functions in and through the five sheaths (*Pancha Kosas*) and the three bodies (*Sareera traya*), it must purify these into a state of *Sattwa*, i.e. poise and beauty and tranquillity and altruism and self-sacrifice and inner wisdom and vision. The aesthetic *rasas* or dominant and pervasive human moods may be turbid and agitated and sinful or clear and calm and pure. It is only when they are the latter and give us dispassionate and disinterested pleasure (aloukika ananda to use the language of Indian aesthetics) that they become Rasas and can enter the realm of the fine arts. The joy that these Rasas give is akin to the bliss divine (*brahmānanda sahodara*). Each art has got its own medium. The media vary in point of fineness and subtleness and ductility and malleability. Of them all poetry and drama and music and dance use the human life and the life of nature in fulness and can give us even higher happiness than even architecture and sculpture and painting and are hence the finest of the fine arts.

The Anushtup metre existed long before Valmiki's time. It was *chchandas* (metre) but not *sloka* (poetry) It was the Anushtup chandas of the Veda that became ripened into the Anushtup sloka of the Ramayana just as the Vedic chandas Trushtup became the Indravajra and Upendravajra metres of a later date. Verse is just the bony structure of poetry. It is only when it puts on flesh and skin and the soul enters the organism and lights the lamp of beauty in the body, that it

becomes a shrine of loveliness. The Anushtup chchandas shows lapses in the march of long and short syllables but the sloka metre is loyal to the settled structure. Further, its inner content of loveliness and suggestiveness is far greater. The sloka is therefore verse which has become a shrine of loveliness. The *sloka* which struck Valmiki with astonishment is described by him thus:

पादबद्धोऽक्षमसमस्तन्त्रीलयसमन्वितः ।
शोकार्तस्य प्रवृत्तो मे श्लोको भवतु नान्यथा ॥

Verse has become lifted into music. Both are lit with the soul of poesy. The vital line is the second line which says that the verse was the self-expression of the spirit of pity and tenderness. The soul of suggestion *(dhvani)* is inherent in all such *true* poetry. That is why the poet was astonished at his own creation.

तस्य तं ब्रुवतश्चिन्ता बभूव हृदि वीक्षतः ।
शोकार्तेनास्य शकुनेः किमिदं व्याहृतं मया ॥ (Bāla, II, 16)

The commentators say that this means that he became melancholy at seeing the bird.

(वीक्षतः तन्मिथुनं वीक्षमानस्य तस्य हृदि चिन्ता बभूव ।)

The real meaning is: "To him who said thus and visualised it in his heart, a thought came to this effect. What have I said in my tenderness for the grieving bird?" The truly poetic nature is one of deep contemplation of a sudden imaginative creation.

Orthodox expounders of the Ramayana call the verse मानिषाद etc., as the Mangala Sloka of the Ramayana. Mānishada is said to mean मायाः निषादः i.e. the abode of Lakshmi and to suggest the Bālakanda which ends with the marriage of Rama and Sita प्रतिष्ठामगमः श्शाश्वतीस्समाः (i.e. you attained fame for eternity) is said to refer to the Ayodhya Kanda on which rests Rama's title to fame as an abode of auspicious qualities. यत्क्रौञ्च मिथुनात् etc. is said to refer to the Aranya Kanda wherein Rama and Sita are separated, the Kishkindha Kanda wherein out of a pair (Vali and Tara)

Vali is killed, the Sundara Kanda wherein Rama and Sita continue to be separated, the Yuddha Kanda wherein out of a pair (Ravana and Mandodari) Ravana is slain, and the Uttara Kanda in which Sita departs from Rama!

It is also clear that the entire second chapter of the Balakanda contains various Rasas (poetic emotions) in nutshell. It starts with the *Sānta Rasa* by describing the calm river Tamasa

(रमणीयं प्रसन्नांबु सन्मनुष्यमनो यथा ।).

Sringara Rasa is described by delineating the amorous sport of the Krauncha birds. *Raudra and bhayānaka rasas* are in evidence when the male is shot by the hunter. *Bhibatsa rasa* is described by the delineation of the bird crying in agony and dying in a pool of blood. *Karunā rasa* is exhibited in describing the grief of its mate. *Adbhuta rasa* is shown in the poet being struck with wonder at the wonderful verse which shone on his lips as the rainbow on a cloud and at the coming of the Creator Himself to the poet to ask him to give the world a peerless poetic creation.

When such an explosive manifestation of poesy takes place, the natural desire is to share the joy with other responsive like-mided persons *(sahrdaya or rasika)*. Without such enjoyment and appreciation and response poesy will be only the uprush of an artesian spring in the desert sands, such uprush lasting but for a while and eventually losing itself in the sands. It will be the sudden gush of sweet water in a salt ocean, sach gush lasting but for a while and eventually losing itself in the sea. The poet's disciple Bharadwaja was the first recipient of the poetic gospel.

शिष्यं चैवाब्रवीद्वाक्यमिदं स मुनिपुंगवः ।
शिष्यस्तु तस्य ब्रुवतो मुनेर्वाक्यमनुत्तमम् ॥
प्रतिजग्राह सन्तुष्टस्तस्य तुष्टोऽभवद्गुरुः ॥

The story that Brahma, the Creator of the world, came to see Valmiki, the creator of poesy (the home of a parallel but purer and lovelier and gladder world) has in it a wonderful charm and appositeness. Brahma is the father of the Vedic poetry just as

Valmiki is the father of classical Sanskrit poetry. Both are called *Kavis*. Usanas or Sukra also is called a Kavi. God is primeval poet (आदिकवये—Bhagawatha, I, 1, 1) Valmiki is called by the name Kavi in Raghuvamsa, XV, 32 41, (कविः कुशलवावेव चकार किल नामतः). The Gita says. कवीनामुशना कविः, (X, 47). Vishnu himself is called कविं पुराणं (VIII, 9, Gita). Sankaracharya interprets कवि to mean क्रान्तदर्शी i.e the seer. God is Seer and Creator. Every great poet also partakes in the divine power of vision and creative expression. Poetry is akin to piety on the one hand and to perfection on the other hand. If ever God visits man, if must be only in such times and an such occasions when man is likest God in the bliss of creation and the creation of bliss. With perfect truth which is also perfect art, the poet says that even in the presence of the Creator the poet went on brooding over his own creation. In movements of creation and invention the creator and inventor forget everything except their achievement. It was in that mood that Archimedes ran naked in the streets of Syracuse shouting Eureka. Valmiki's Eureka was expressed thus :

शोचन्नेव मुहुः क्रौंचीमुपश्लोकमिमं पुनः ।
जगावंतर्गतमना भूत्वा शोकपरायणः ॥ (Bāla, II, 29).

This *upagāna* of the poet (rapt meditation on the created beauty and repeating it slowly and silently like a refrain in the soul) can be understood only by poets. "There is a pleasure in poetic pains which only poets know" says the great and genuine poet Wordsworth. A famous sonnett by him expresses the above mood in a perfect manner.

"Most sweet it is with an uplifted eyes
To pace the ground, if path be there or none,
While a fair region round the traveller lies
Which he forbears again to look upon;
Pleased rather with some soft ideal scene,
The work of fancy or some happy tone
Of meditation slipping in between
The beauty coming and the beauty gone.

If thought and love desert us, from that day
Let us break off all commerce with the muse:
With thought and love companions of our way --
What'er the senses take or may refuse,—
The mind's internal heaven shall shed herdues
Of inspiration on the humblest lay."

Brahma then tells the poet:

श्लोक एव त्वया बद्धो नात्रकार्या विचारणा ।
मच्छन्दादेवते ब्रह्मन् प्रवृत्तेयं सरस्वती ॥ (Bāla, II, 30, 31)

Thus the best art is that where the divine spirit of inspiration and insight and the human spirit of enjoyment and expression meet and mingle. God Brahma compresses into four wonderful adjectives (Dharmatma and Gunavan and Dheeman and Dheera) the many qualities which Valmiki demanded in the perfect man and the more numerous qualities which were described in regard to the perfect man.

धर्मात्मनो गुणवतो लोके रामस्य धीमतः ।
वृत्तं कथय धीरस्य यथा ते नारदाच्छ्रुतम् ॥ (Bāla, II, 32).

The best man is he who is righteous and noble and wise and brave. Brahma blesses Valmiki with the boon that the sweetest and hightest truth will flow from his lips and asks him to write pure sweet poesy about Rama and says to him that his poem will live in the world as long as the hills and rivers endure and that he will live in paradise and in all the created worlds as *long* as his work will live in the tongues and minds and hearts of men.

नते वागनृता काव्ये काचिदत्र भविष्यति ।
कुरु राम कथां पुण्यां श्लोकबद्धा मनोरमाम् ॥
यावत्स्थास्यन्ति गिरयः सरितश्च महीतले ।
तावद्रामायणकथा लोकेषु प्रचरिष्यति ॥
यावद्रामायणकथा त्वत्कृता प्रचरिष्यति ।
तावदूर्ध्वमधश्चत्वं मल्लोकेषु निवत्स्यसि ॥ (Bāla, II, 35 to 37).

The three words (पुण्यां श्लोकवाद्धां मनोरमां) contain the quintessence of the art of poesy. The poet's later verses pursue the enjoyment and

the expression and the exposition of the essence of poesy even further After Brahma went back, the poet taught the verse to all his *Sishyas* (disciples) and sang it again and again (मुहुर्मुहुः) in chorus with increasing joy and increasing wonder (प्रीयमाणा i.e. भृशविस्मिताः). It is in such repetition and chorus singing (anuvyāharana) that the spark of poesy is fanned into flame. The song grows in force and volume and fervour and sweetness and reacts on the creator's mind and heart and soul and makes his intellection and emotion and imagination more incandescen than ever before.

तस्य शिष्यास्ततस्सर्वे जगुः श्लोकमिमं पुनः ।
मुहुर्मुहुः प्रीयमाणाः प्राहुश्च भृशविस्मिताः ॥
समाक्षरैश्चतुर्भिर्यः पादैर्गीतो महर्षिणा ।
सोऽनुव्याहरणाद् भूयः श्लोकः श्लोकत्वमागतः ॥ (Bāla, II, 39, 40).

Another reading is शोकः श्लोकत्वमागतः । (Pity became Poesy). But this idea has been expressed already by the poet (II, 18) and I prefer the reading श्लोकः श्लोकत्वमागतः । It means that poesy has become higher and wider and deeper poesy and that the seed of imaginative creation has grown into a tree full of green leaves and wonderful flowers and luscious fruits. Thus was the Ramayana born in its fulness. In the verses describing such birth each word is telling and tells us a volume of ideas on aesthetics.

तस्य बुद्धिरियं जाता वाल्मीकेर्भावितात्मनः ।
कृत्स्नं रामायणं काव्यमीदृशैः करवाण्यहम् ॥
उदारवृत्तार्थपदैः मनोरमैस्ततस्स रामस्य चकार कीर्तिमान् ।
समाक्षरैः श्लोकशतैर्यशस्विनो यशस्करं काव्यमुदारधीर्मुनिः ॥
तदुपगतसमाससंधियोगं सममधुरोपनतार्थवाक्यबद्धम् ।
रघुवरचरितं मुनिप्रणीतं दशशिरसश्च वधं निशामयध्वम् ॥

(Bāla, II, 41 to 43).

The words underlined above contain the essence of all poetry and aesthetics. The best poetry should have words full of a grand rhythm and a deep meaning, should be heart-entrancing, should be so natural that it appears that the words have come and

built themselves into the poem, and the words and their emotional values should be fused into a single sweetness. The poet should be a man of wide vision and deep contemplation. He must be a man of righteousness and see things as they are by the power of Dharma, (Bāla, II, 1, 4).

श्रुत्वा वस्तु समग्रं तद्धर्मात्मा धर्मसंहितम् ।
तत्सर्वं धर्मवीर्येण यथावत्संप्रपश्यति ॥
ततः पश्यति धर्मात्मा तत्सर्वं योगमास्थितः ।
तत्सर्वं तत्त्वतो दृष्ट्वा धर्मेण स महाद्युतिः ॥ (Bāla, III, 1, 4, 6, 7).

What should be a great poet's ideal? His work must be sweetened by the description of the love of man and woman but must not make it the be-all and end-all of his poetry. He must make righteousness the pivot of his creation and it must get the highest and largest place in his work. All the jewels of expression must shine in his work and when it is read or heard it must be sweet to all ears. It must not appeal merely to the pundit mind but must charm the popular mind as well.

कामार्थगुणसंपन्नं धर्मार्थगुणविस्तरम् ।
समुद्रमिव रत्नाढ्यं सर्वश्रुतिमनोहरम् ॥ (Bāla, III, 8).

Such a poet will be not only a saint and a singer but will also be a man of yogic vision and a prophet as well. That is why it is said that Rama's future life upto his ascension could be forecast and delineated by the poet even during his life time. Sri Sankaracharya always interprets *Kavi* (poet) as *Kranta darsi* (one who sees beyond others and realises life in wider and deeper and higher ways than others).

अनागतं च यत्किञ्चिद्रामस्य वसुधातले ।
तच्चकारोत्तरे काव्ये वाल्मीकि र्भगवान् ऋषिः ॥ (Bāla, II, 38).

The two new words Bhagawan and Rishi give us the key. They indicate fulness of power and fulness of preception

This was how one sloka became 24,000 slokas in marvellous words.

चकार चरितं कृत्स्नं विचित्रपदमात्मवान् ।
चतुर्विंशत्सहस्राणि श्लोकानामुक्तवान् ऋषिः ॥ (Bāla, IV, 1 and 2).

Thus it was the snow of purity on the Himalayan heights was melted by the sun of pity and became the mighty ever-fed and never-failing Ganges of the Ramayana.

But it is not enough to compose a great poem. It is necessary to render it and express it in a charming and impressive way. It must have a wide appeal and patronage and popular appreciation.

तस्य चिन्तयमानस्य महर्षेर्भावितात्मनः ।
अगृह्णीतां ततः पादौ मुनिवेषौ कुशीलवौ ॥
कुशीलवौ तु धर्मज्ञौ राजपुत्रौ यशस्विनौ ।
भ्रातरौ स्वरसंपन्नौ ददर्शाश्रमवासिनौ ॥
सतुमेधाविनौ दृष्ट्वा वेदेषु परिनिष्ठितौ ।
वेदोपबृंहणार्थाय तावग्राहयतप्रभुः ॥ (Bāla, IV, 4 to 6).

Valmiki was lucky in getting as propagators of his poem two handsome, well-born youths who had led lives disciplined in a hermitage and who were righteous and famous, who were able and skilful, who had studied the Vedas and who had sweet voices. He taught to them his great poem for the purpose of intensifying and amplifying the spiritual appeal of the Vedas. Art not for art's sake but for man's sake, for society's sake, for the soul's sake has always been the Indian ideal. I have already referred to the lines in which the poet speaks of the poem as sweet when read or sung, as capable of being sung in slow or medium or swift measure, and as using the entire gamut of notes and as synchronising with musical instrumental exposition and as full of all the *rasas*

पाठ्ये गेये च मधुरं प्रमाणैस्त्रिभिरन्वितम् ।
जातिभिः सप्तभिर्बद्धं तन्त्रीलयसमन्वितम् ॥
रसैः शृंगारकारुण्यहास्यवीरभयानकैः ।
रौद्रादिभिश्च संयुक्तं काव्यमेतदगायताम् ॥ (Bāla, IV, 9).

The boys knew the science and art of music and could sing in three octaves.

तौ तु गान्धर्वतत्त्वज्ञौ मूर्छनास्थानकोविदौ ॥ (Bāla, IV, 10).

The boys were the sons of Rama. They first sang it before the sages and got their blessing and then sang it before the masses (रथ्यासु राजमार्गेषु—Bāla LV, 22), and finally sang it before Rama himself sitting in *durbar* in a general assembly (Parishad). No other epic has had such an origin or such a hearing. Kambar's epic is said to have been recited before an audience of literary critics and devotees. The boy-singers of Valmiki's poem sang it in accordance with the Marga style of song and sang it in such a way that they thrilled all frames and ears and minds and hearts with a supreme bliss. Rama himself was so entranced with the poem and the song that he quietly stepped from the throne and sat with the fascinated crowd near the wonderful singers in that huge assembly. (Parishad gatah).

ह्लादयत्सर्वगात्राणि मनांसि हृदयानि च ।
श्रोत्राश्रयसुखं गेयं तद्बभौ जनसंसदि ॥
ततस्तुतौ तु रामवचः प्रचोदितावगायतां मार्गविधानसंपदा ।
सचापि परिषद्गतः शनैर्बुभूषया सक्तमना बभूवह ॥ (Bāla, IV, 18, 20).

Such is the riddle of the *sloka* in the Ramayana. The *sloka* (poesy) was born in *soka* (pity) and ended in perfection. The beauty of poetry consists in its image-making power and in its *rasas* which appeal to the emotions and in its sweetness of style which pleases the ear and the mind and the heart alike. It is able to make the past the present, nay, the future also the present. It is wonderful and kindles our spirit of wonder. It inspires poets and creates poets and is the treasure-chest of all future bards. Such is the *sloka* of the Ramayana.

अहो गीतस्य माधुर्यं श्लोकानां च विशेषतः ।
चिरं निर्वृत्तमप्येतत्प्रत्यक्षमिव दर्शितम् ॥
आश्चर्यमिदमाख्यानं मुनिना संप्रकीर्तितम् ।
परं कवीनामाधारं समाप्तं च यथा क्रमम् ॥
अभिगीतमिदं गीतं सर्वगीतेषु कोविदौ ।
आयुष्यं पुष्टिजनकं सर्वश्रुतिमनोहरम् ॥ (Bāla, IV, 17, 20, 21).

BOOK II

Riddles in the Balakanda.

1. THE RIDDLE OF DASARATHA'S LONGEVITY.

In Balakanda, XX, 1, Dasaratha tells Viswamitra that he was 60,000 years old.

षष्टि वर्षसहस्राणि जातस्य मम कौशिक ।

Later on, when he wants to appoint to make Rama as the Yuvarajah what we find in the Ramayana is a general statement by Dasaratha that he had lived for many thousands of years.

प्राप्य वर्षसहस्राणि बहून्यायूंषिजीवतः ।
जीर्णस्यास्य शरीरस्य विश्रान्तिमभिरोचये ॥ (Ayodhya, II, 8).

Govindaraja says in his commentary on this verse :

बहूनि वर्षसहस्राणि षष्टिवर्षसहस्रपरिमितान्यायूंषि ।

Maheswara Theertha says:

वर्षसहस्राणि वत्सरशतरूपानेकपुरुषायूंषि ।
षष्टिवर्षसहस्राणि प्राप्यबहून्यायूंषि ॥

Tilaka also says the same thing. We do not find the actual period of 60,000 years stated directly elsewhere in the poem in regard to Dasaratha. In the Aranya Kanda, however, Jatayu who is said to be a friend of Dasaratha, says about himself that he was 60,000 years old and had become old.

षष्टिवर्षसहस्राणि मम जातस्य रावण ।
पितृपैतामहं राज्यं यथावदनुतिष्ठतः ॥
वृद्धोहम् ॥ (Āranya, L, 19, 20).

Rama says about the dying Jatayu that he was Dasaratha's compeer and companion.

अयं पितृवयस्यो मे गृध्रराजो जरान्वितः ।
शेते विनिहतो भूमौ मम भाग्यविपर्ययात् ॥
इत्येवमुक्त्वा बहुशो राघवस्सहलक्ष्मणः ।
जटायुषं च पस्पर्श पितृस्नेहं विदर्शयन् ॥

(Āranya, LXVII, 28, 29).

A very strange event in the Uttara Kānda, chapter 73, is that an old Brahmin complains to Rama about the untimely death of his boy. I have already referred above to this episode. The old Brahmin's age is not specified but he says that his young boy who died was only 5,000 years old! But when Viswamitra seeks to take Rama, Dasaratha says:

ऊनषोडशवर्षो मे रामो राजीवलोचनः ।

बालो ह्यकृतविद्यश्च नचवेत्ति बलाबलम् ॥ (Bāla, XX, 2, 7).

Govindaraja says in his commentary on these verses:

ऊनः असंपूर्णः षोडशवर्षा यस्य स तथोक्त ।

द्वादशवर्ष इति यावत् ।

बालो द्वादश वर्षोयमकृतास्त्रश्च राघवः इति विशिष्य वक्ष्यमाणत्वात् ।

परिपूर्णषोडशवर्षो हि युद्धक्षमोभवति ।

Tilaka says:

ऊनषोडशवर्षत्वादेव बालत्वस्य व्यवहारः ।

Thus a person is, from this point of view, a Bāla only till his sixteenth year. In fact, just before Visvamitra's arrival, Daśaratha was considering about the marriage of his sons.

अथ राजा दशरथस्तेषां दारक्रियां प्रति ।

चिन्तयामास धर्मात्मा सोपाध्यायस्सबान्धवः ॥ (Bāla, XVIII, 38).

Yet the old father says about his son in chapter 73 of the Uttara Kanda.

अप्राप्तयौवनं बालं पंचवर्षसहस्रकम् । (Uttara, LXXIII, 5).

This means that the son was a boy who had attained youth and was only 5,000 years old then! Tilaka says:

वर्षशब्दोत्र दिनपरः । सहस्रसंवत्सरं सत्रमुपासीते इतिवत् । तेन षोडशवर्षमित्यर्थ इत्येके । किंचिन्न्यूनचतुर्दशवर्षमित्यन्ये ॥

Rama is said to have reigned 11,000 years. The Moola Ramayana says:

दशवर्षसहस्राणि दशवर्षशतानि च ।

रामो राज्यमुपासित्वा ब्रह्मलोकं गमिष्यति ॥ (Bāla, I, 96).

It is said in the Yuddha Kanda :

दशवर्षसहस्राणि दशवर्षशतानि च ।

भ्रातृभि सहितः श्रीमान् रामो राज्यमकारयत् ॥

(Yuddha, CXXXI, 102).

These words

(दशवर्षसहस्राणि दशवर्षशतानि च ।)

are interpreted in diverse ways. The most acceptable explanation as to why this period of 11,000 years was divided unto a period of 10,000 years and another period of 1,000 years is that the second period of 1,000 years is the period subsequent to the disappearance of Sita into the earth.

Thus the age-question is one of a strange mixture of ordinary and normal standards with which we are familiar as well as of extraordinary and abnormal standards. Sane persons at least will regard such astronomical figures as not being of the essence of the story any more than the theory of earthquakes being caused by the shaking of the heads of the elephants who are supposed to support the earth—(as described in the Balakanda, Chapter XL, verses 12 and 14) is of its essence. The view of Tilaka in his commentary on Uttara, XLII, 25, and Uttara LXXIII, 5 (यद्वा वर्षशब्दो दिनपर.) seeks to cut the Gordian knot in an extraordinary way. It must also be remembered that there are verses in the epics and Puranas to the effect that in the Kali age a man usually lived for 100 years, though in the Krita age he lived for 400 years and in the Treta age he lived for 300 years and in the Dwapara age he lived for 200 years.

2. THE RIDDLE OF DASARATHA'S QUEENS.

Quite recently I came across an explanation of the verse :

तस्य भार्यासु तिसृषु ह्रीश्रीकीर्त्युपमासु च ।

विष्णो पुत्रत्वमागच्छ कृत्वात्मानं चतुर्विधम् ॥ (Bāla, XV, 20).

The explanation is that Kausalya represents Sri and that Kaikeyi must be said to represent Keerthi because Rama often

calls her *Yasaswini* and the poet also--describes her by using that epithet! Govindaraja says:

ह्री श्रीकीर्तयो दक्षकन्यास्ता उपमा यासांतास्तथा ।

He leaves the matter there and it is best that it is done so. Or even if the words are taken to mean human virtues, a beautiful sentiment would be presented to our minds. But the interpretation that seeks to equate Kaikeyi to Keerthi because she is called *Yasaswini* in some places will be found to be a house of cards. A characteristic of Valmiki is his habit of rounding off a line by a resounding adjective In fact, he uses the adjective *Yasaswini* in regard to Kausalya in Ayodhya, LXXXIII, 8:

केकेयी च सुमित्रा च कौसल्याच यशस्विनी ॥

राममाता यशस्विनी ॥ (Uttara, XCIX, 16).

Dasaratha is said to have had many wives, the most prominent of them being Kausalya and Kaikeyi and Sumitra. Of these the *Pattamahishi* (crowned and consecrated eldest queen) was Kausalya. In the Ayodhya Kanda, there is a reference to 350 queens besides the above-said three queens.

सुमन्त्रानय मे दारान्ये केचिदिह मामकाः ।

दारैः परिवृतः सर्वै र्द्रष्टुमिच्छामि धार्मिकम् ॥ (Ayodhya, XXXIV, 10).

Why did he order Sumantra to bring them? Probably to put Kaikeyi in a difficult position so that she may not have the hardihood to claim the two boons in their presence. Sumantra went and brought the 350 queens headed by Kausalya.

सोऽन्तः पुरमतीत्यैव स्त्रियास्ता वाक्यमब्रवीत् ।

आर्याह्वयतिवो राजा गम्यतां तत्र मा चिरम् ॥

एवमुक्ताः स्त्रिय स्सर्वाः सुमन्त्रेण नृपाज्ञया ।

प्रचक्रमुस्तद्भवनं भर्तु राज्ञाय शासनम् ॥

अर्धसप्तशतास्तास्तु प्रमदास्ताम्रलोचनाः ।

कौसल्यां परिवार्याथ शनैर्जग्मु र्धृतव्रताः ॥ (Ayodhya, XXXV, 11 to 13)

त्रयः शतशतार्धाश्च ददर्शावेक्ष्यमातरः ।

(Ayodhya, XXXIX, 36)

In the last-mentioned verse there is a reference to the 350 mothers of Rama.

But though it is true that Dasaratha was specially infatuated with Kaikeyi, and though probably Kausalya was slighted by Kaikeyi (see Ayodhya, XX, 38, 39, 40) yet there is no doubt that he was a man of noble nature and that he treated Kausalya with the highest respect. In commenting on Ayodhya, XXXIV, 13,

(कौसल्यां परिवार्याथ शनैर्जग्मुर्धृतव्रताः ।)

Tilaka says:

कौसल्यां परिवार्येत्यनेन प्राग्लक्ष्मणोक्तं तस्याः सर्वप्रभ्वीत्वं ध्वनितम् ॥

Indeed Lakshmana tells Rama that Bharata is sure to treat Kausalya and Sumitra with respect after Rama went away into exile and that Kausalya had thousands of villages and could protect many persons including Sumitra.

तवैव तेजसा वीर भरतः पूजयिष्यति ।
कौसल्यां च सुमित्रां च प्रयतो नात्रसंशयः ॥
कौसल्या बिभृयादार्या सहस्रमपि मद्विधान् ।
यस्याः सहस्रं ग्रामाणां संप्राप्तमुपजीविनाम् ॥
तदात्मभरणे चैव मम मातुस्तथैव च ।
पर्याप्ता मद्विधानां च भरणाय यशस्विनी ॥

(Ayodhya, XXXI, 19, 20, 21).

Indeed, Dasaratha turned solely to Kausalya after the departure of Rama and was comforted and solaced by her and died in her arms.

The queens of Dasaratha also were evidently long-lived persons. In the Uttara Kanda, it is said that after Rama's coronation he and Sita enjoyed life for 10,000 years and that Sita used to bow before her mothers-in-law every day after doing her puja to the Gods.

दशवर्षसहस्राणि गतानि सुमहात्मनोः ।
सीतापि देवकार्याणि कृत्वा पौर्वाह्णिकानिवै ।
श्वश्रूणामकरोत्पूजां सर्वासामविशेषतः ॥ (Uttara, XLII, 25, 27).

I have already shown elsewhere that the correct view is that Rama and Sita lived together for 10,000 years after their corona-

tion and before Sita's disappearance. Long after Sita's disappearance, Kausalya dies and is followed by Sumitra and Kaikeyi. All the three queens went to heaven and lived there with Dasaratha.

अथ दीर्घस्य कालस्य राममाता यशस्विनी ।
पुत्रपौत्रैः परिवृता कालधर्ममुपागमत् ॥
अन्वियायं सुमित्रा च कैकेयी च यशस्विनी ।
धर्मं कृत्वा बहुविधं त्रिदिवे पर्यवस्थिता ॥
सर्वाः प्रमुदिताः स्वर्गे राजा दशरथेन च ।
समागता महाभागा सर्वधर्मं च लेभिरे ॥ (Uttara, XCIX, 16, 17)

3. THE RIDDLE OF RISHYASRINGA.

The Rishyasringa episode in the Ramayana is one of singular charm, but one is tempted to ask why the sage Rishyasringa need have been brought in at all when Vasishta, the *guru* of the Solar line of kings, could well have officiated at the Putrakameshti sacrifice. The verse अनुमान्य वसिष्ठं च (Bāla, XI, 13) shows that Vasishta's permission was taken for Rishyasringa's officiation. In Chapter IX Sumantra had told Dasaratha the ancient prophecy by Sanathkumara that Rishyasringa will enable sons to be born to Dasaratha. In the Adhyatma Ramayana, it is said that Vasishta asked Dasaratha to bring Rishyasringa, so that they might all have the Putrakameshti sacrifice performed.

ततोऽब्रवीद्वसिष्ठस्तं भविष्यन्ति सुतास्तव ।
चत्वारस्सत्त्वसंपन्ना लोकपाला इवापरे ॥
शान्ताभर्तारमानाय्य ऋश्यशृंगं तपोधनम् ।
अस्माभिः पुत्रकामेष्टिं शीघ्रमाचर सत्तम ॥
(Adhyatma Ramayana, III, 4, 5).

But in the Valmiki Ramayana, Chapter XIII shows that Dasaratha suggested only the performance of the Aswamedha sacrifice and that Vasishta and others promptly agreed. It was Sumatra's narration of Sanatkumara's prophecy that put the Putrakameshti idea into Dasaratha's head. None has discussed why the Rishyasringa episode was brought in I merely hazard a guess here, because Valmiki's wonderful genius consists in suggestive-

ness (Vyangya or dhwani) which is the soul of poetry. He exalts two characteristics of Rishyasring, viz., his perfect purity and his perfect obedience to his father.

नान्यं जानाति विप्रेन्द्रो नित्यं पित्र्यनुवर्तनात् ॥ (Bāla, IX, 4).

These two qualities are to be the key ideals of Rama's character and of the Ramayana story.

Another explanation also may be suggested. Sānthā is stated by Govindaraja in his commentary as having been the daughter of Dāsaratha and as having been brought up by King Romapada as his foster-daughter. In Chapter IX verse 18 of the Balakanda it is said by Sumantra to Dasaratha:

ऋश्यशृंगस्तु जामाता पुत्रांस्तव विधास्यति ॥

If Rishyasringa was only the *Jāmāta* (son-in-law) of Romapada, there is no appropriateness in calling him *Jāmāta* when speaking about him to Dasaratha. Govindaraja says in his commentary on the above-said verse:

दशरथस्यौरसी हि शान्ता दत्ता रोमपादस्य ।

In Chapter XI verses 16 and 17 there is a statement which lends colour to this view.

ततो राजा यथान्यायं पूजांचक्रे विशेषतः ।
सखित्वात्तस्य वै राज्ञः प्रहृष्टेनान्तरात्मना ॥
रोमपादेन चाख्यातं ऋषिपुत्राय धीमते ।
सख्यं संबन्धकं चैव तदा तं प्रत्यपूजयत् ॥

Govindaraja says in his commentary on these verses:

राजा रोमपादस्तस्य राज्ञो दशरथस्य यथान्यायं यथाविधिविशेषतोऽत्यादरेण पूजांचक्रे इत्यन्वयः । आदरे शान्ताया जनकपितृत्वरूपं संबन्धम् ॥

We do not know at all who was Santa's mother.

Manu says in Chapter III verse 11:

यस्यास्तु न भवेद्भ्राता न विज्ञायेत वा पिता ।
नोपयच्छेत तां प्राज्ञः पुत्रिकाधर्मशंकया ॥

This means that if a man has a daughter but no sons such a girl should not be married because he might desire that her issue

might become his son and offer *pinda* to him. Such a girl is called Putrika. Kulluka says in his commentary on the above verse:

"यदपत्यं भवेदस्यास्तन्मम स्यात् स्वधाकरम् ।"
इत्यभिसन्धानमात्रादपि पुत्रिका भवति ।
'अभिसन्धिमात्रात्पुत्रिकेत्येके' इति गोतमस्मरणात् ॥

That Rishyasringa had sons is clear from Chapter XI verse 6 (पुत्रवन्तं शान्ताभर्तारं). Thus as Rishyasringa was a great Rishi his marriage of Sānta would ensure brothers being born to her so that there need be no *Putrika Sankā* at all. The poet puts the ideology briefly and in a telling way that the Putrakameshti would lead to the birth of sons which would lead to heaven.

यज्ञार्थं प्रसवार्थं च स्वर्गार्थं च जनेश्वरः ।
लभते च स तं कामं द्विजमुख्याद्विशां पतिः ॥ (Bāla, XI, 9).

Govindaraja and Tilaka say in their commentaries on Valmiki's Ramayana, that the Aswamedha sacrifice proceeded the Putrakameshti sacrifice, because the former led to the purgation of all sins including the sin incurred by Dasaratha when, mistaking a boy who was filling a pitcher of water in a lake for an elephant which was drinking water there, he aimed an arrow in the direction of the sound and mortally wounded the boy who eventually died of the wound and whose father thereupon pronounced a curse on him to the effect that he also would be separated from his son and die of the consequent excessive unbearable grief. Govindaraja observes this:

एवं पुत्रोत्पत्तिप्रतिबन्धकसकलदुरितनिवारणक्षमे भगवदङ्गभूतब्रह्मादिदेवताराधनरूपेऽश्वमेधे निर्वृत्ते साक्षाद्भगवदाराधनं पुत्रप्राप्तिकारणं क्रतुं सुमन्त्रोक्तं मनसि निधाय ऋश्यशृंगमर्थयते ।

Tilaka says:

यद्यपि पुत्रकामेष्ट्यैव पुत्रावाप्तिः संभवति, तथापि तपोरतस्य वैश्यस्य श्रमणस्य वधे तद्वियोगातुरतपोरततन्मातापितृमरणेन च ब्रह्मवधसमपापापत्त्या तत्प्रायश्चित्तत्वेनाश्वमेधानुष्ठानं बोध्यम् ।

From these passages it is clear that the two sacrifices had different purposes and results.

Chapter X of the poem in the Bālakānda places Rishyasringa's character at a superhuman height. He was the son of the sage Vibhandaka who was the son of Kasyapa.

ऋष्यशृंगो वनचरस्तपःस्वाध्यायने रतः ।
अनभिज्ञस्स नारीणां विषयाणां सुखस्य च ॥

He was so devoted to his filial duties and to penance that he had no sex-idea at all.

पितुः स नित्यसंतुष्टो नातिचक्राम चाश्रमात् ।
न तेन जन्मप्रभृति दृष्टपूर्वं तपस्विना ।
स्त्रीवा पुमान्वा यच्चान्यत्सर्वं नगरराष्ट्रजम् ॥

He was thus always within the Asrama limits and knew nothing about the sights and scenes and sweet pleasures in villages and towns. To him came beautiful urban maids and song sweet airs and offered him sweet dishes. The poet suggests by the use the word सर्वेषा in the masculine gender

करिष्येवोऽत्रपूजां वै सर्वेषां विधिपूर्वकम् ।, Verse, 15).

that Rishyasringa thought the maidens to be handsome boys of his own age. In the very next verse the poet uses the word in the feminine gender when describing their mental reaction.

ऋषिपुत्रवचः श्रुत्वा सर्वासां मतिरासवै ।
तदाश्रमपदं द्रष्टुं जग्मुस्सर्वाश्च तेन ताः ॥ (Verse, 16).

They went to his hermitage at his invitation and he offered them water and roots and fruits as he had only the same to offer to them by way of hospitality. They embraced him and found a pure delight in that contact. I do not think that we should call it a corrupted and corrupting embrace. They gave him sweetmeats and he thought them to be fruits.

तानि चास्वाद्य तेजस्वी फलानीतिस्म मन्यते ॥ (Verse, 21).

When they parted from him, he felt uneasy in his mind and restless in his movements

अस्वस्थहृदयश्चासीद्दुःखेस्म परिवर्तते । (Verse, 23).

They then took him to their country and his arrival there was heralded by copious showers of rain. Vibhandaka knew these

happenings by his power of *tapas*. He did not get angry with or curse the maidens or the king as he knew that there was no corrupt intent or corrupting conduct.

Tilaka, in his commentary at the end of Chapter X of the Bala Kānda, puts the question, why, if Rishyasringa touched the courtesans and ate the sweets brought by them and thus committed a sin, his approach to Angadesa brought the drought there to an end and resulted in abundant rain. He replies to his own query thus :

न च स्त्रीत्वाद्यज्ञानान्नतपोहानिः । ईषद्दोषस्तुत्तपसैव दग्ध इति वाच्यम् । निर्मल ब्रह्मचर्येण विदितनिखिलवेदशास्त्रतत्त्वस्य शास्त्रतः स्त्रीस्वरूपज्ञानस्य ब्रह्मचर्ये तत्परिहारज्ञानस्य दुर्निवारत्वात्, वने वनचरस्त्रीणामनुभवाच्च । सर्वथाज्ञत्वेऽनुग्रहशक्त्यभावापत्ते श्चेति चेत्, न । निर्मलब्रह्मचर्येण ब्रह्मज्ञतया सर्वत्र ब्रह्मदृष्ट्या च दोषलेशस्याप्य स्पर्शात् । प्रारब्धवशात् क्षत्रियस्त्रीसंबन्धं भाविनं तद्द्वारकं जानन्नेव गणिकाभिस्तथा ऽव्यवजह्रे तासां भयानुत्पत्तये । ....एतत्सर्वं जानन् पितापि तमनुयाय न शप्तवान् राजा नमित्येवात्र तत्त्वम् । अनेन तत्त्वज्ञस्य सर्वदोषासंबन्धो ध्वनितः ।

The learned commentator proceeds even further in the same train. With all respect to him it seems to me that the whole discussion savours of pedantry and misses the essence of the poet's vision. Rishyasringa's soul was purity itself and his absence of knowledge of women and their charms and wiles should not be regarded as a blot on his omniscience. Rather should we think that he radiated purity to such an extent that he lifted the embrace of the courtesans from its usual level of passion or at least lasciviousness to the immaculate joy of a pure embrace. Such an attitude is described in the Bhagawata in terms which can well be recalled here :

एवं परिष्वंगकराभिमर्शस्निग्धेक्षणोद्दामविलासहासैः ।
रेमे रमेशो व्रजसुन्दरीभिर्यथार्भकः स्वप्रतिबिंबविभ्रमः ॥

4. THE RIDDLE OF THE PĀYASAM EPISODE.

Another strange feature in the Ramayana is the *Pāyasam* episode. We do not find a similar episode in regard to the Krishna incarnation. The Putrakameshti itself was sure to

lead to the birth of sons. Why was there this incident of the Pāyasam? From the spiritual point of view the explanation is that the *Pāyasam* was Vishnu Tejas in a materialised form, so that the consequent birth was to be not a human birth but a divine birth. From the poetic point of view, the poet's art consists in his suggestiveness which, while openly affirming that Rama was a man, subtly suggests his superhuman nature. In the Bhāgawata the same result is attained in three ways: first, by saying that the Lord entered Vasudeva's mind and passed over from there to Devaki's mind and thus suggesting that the conception was an immaculate conception; *secondly*, by giving the analogy of the full moon rising in the eastern sky (काष्ठायथाऽनन्दकरं मनस्त·) and suggesting that the parentage of Vasudeva and Devaki to Krishna was only like the parentage of the eastern sky to the full moon—a chosen place of self-materialisation and self-expression; and *thirdly*, by making the Lord incarnate first in his divine form and then become an ordinary child (बभूव प्राकृत. शिशु). The Ramayana of Valmiki does not adopt these devices, though the Adhyatma Ramayana adds the last-mentioned device while maintaining the Payasam episode. Valmiki attains his purpose by the Pāyasam ideology alone.

The commentators differ as to who brought the Pāyasam. Govindaraja says.

प्राजापत्यं प्रजापतेरागतम् ।

Maheswara Tirtha says:

प्राजापत्यं प्रजापतिसंबन्धिनं प्रजापतिना प्रेषितमितियावत् ।

Tilaka says:

अन्तर्धाय भगवानेव स्वतेजस्संभृतपायसमादाय हुताग्नेस्सकाशात् प्रादुर्भवति स्म । नह्यन्यस्य भगवत्तेजोधारणशक्तिरस्ति । महद्भूतं एको विष्णुर्महद्भूतमित्युक्तेः । प्राजापत्यं प्रजापते प्रजापालकाद्विष्णोस्संभूतं तद्रूपमित्यर्थः ॥

Having regard to the unity of the Trinity, the above discussion will have no value except in bigoted sectarian eyes. The Pāyasam was an incident in the entire divine Leela (play). It is said to have been brought in a cup of gold encased in silver: (तप्तजांबूनदमयीं राजतान्तपरिच्छदाम् ।)

Some scholars explain this as suggestive of rajoguna enclosing and enclosed by sathwaguna. This is a merely fanciful explanation.

But the fiercest battle of minds has raged round the fractions of the Pāyasam given to Kausalya and Kaikeyi and Sumitra. Valmiki says that one half was given to Kausalya, $\frac{1}{2} \times \frac{1}{2}$ i.e. $\frac{1}{4}$ to Sumitra, the remaining *ardha* (अवशिष्टार्धं) to Kaikeyi, and the remaining *ardha* (अवशिष्टार्धं) to Sumitra again.

कौसल्यायै नरपतिः पायसार्धं ददौ तदा ।
अर्धादर्धं ददौ चापि सुमित्रायै नराधिपः ॥
कैकेय्यै चावशिष्टार्धं ददौ पुत्रार्थकारणात् ।
प्रददौ च चावशिष्टार्धं पायसस्यामृतोपमम् ॥
अनुचिन्त्य सुमित्रायै पुनरेव महीपतिः ॥ (Bāla, XVI, 27, 28).

There is no difficulty about Rama and Lakshmana. They are mentioned in many places as a half and one-fourth of Vishnu.

कौसल्याऽजनयद्रामं सर्वलक्षणसंयुतम् ।
विष्णोरर्धं महाभागं पुत्रमैक्ष्वाकुवर्धनम् ॥ (Bāla, XVIII, 10).
ततो विष्णोश्चतुर्भागमागतं सुरसत्तमाः ।
दृष्ट्वा प्रमुदिताः सर्वे पूजयन्समहर्षयः ॥ (Uttara, CVI, 18).

The following verses in Bāla, XVIII, 12 and 13, seem to have brought in a source of confusion of ideas.

भरतो नाम कैकेय्यां जज्ञे सत्यपराक्रमः ।
साक्षाद्विष्णोश्चतुर्भागः सर्वैस्समुदितो गुणैः ॥
अथ लक्ष्मणशत्रुघ्नौ सुमित्राऽजनयत्सुतौ ।
सर्वास्त्रकुशलौ वीरौ विष्णोरर्धसमन्वितौ ॥

The words *avashistārdha* in verses 27 and 28 in Chapter XVI are clear enough. The word *ardha* there evidently means half. If therefore Kausalya and Sumitra and Kaikeyi got $\frac{1}{2}$ and $\frac{1}{4}$ and $\frac{1}{8}$ of the Pāyasam, and then Sumitra was finally given the balance of $\frac{1}{8}$ of the Pāyasam, how is that the above verses call Bharatha as $\frac{1}{4}$th share and Lakshmana and Satrughna as $\frac{1}{2}$? My own view is that there is no importance in the working out

of these fractions at all. The idea of equating the *veerya* of the incarnation to the stated fraction of the Pāyasa does not appeal to me. I know that in some systems of philosophical and religious thought in India a definite distinction is sought to be made between Poornavatara and Amsavatara and Avesāvatara. In fact endless debates have gone on as to whether Krishna was not superior to Rama as Bhagawata describes Krishna as the Lord himself.

(एतेचां शकला: पुंस: कृष्णस्तु भगवान्स्वयम्—III, 28).

There are others who take their stand on the Vishnu Purana where it is said that a black hair and a white hair from Vishnu's head became Krishna and Balarama and affirm that Rama is superior to Krishna. All these hair-splitting endeavours and wire-drawn distinctions do not appeal to me and have no real basis. All the incarnations are equal to one another and to the Lord in His divine state.

Anyhow Govindaraja explains verses 12 and 13 in chapter XVIII of the Ramayana thus. Bharata is described as $\frac{1}{4}$ share, because he is $\frac{1}{2}$ of Rama, i e. $\frac{1}{2} \times \frac{1}{2}$ is $\frac{1}{8}$th share, (forgetting that Valmiki says साक्षाद्विष्णो श्चतुर्भाग: not रामस्य चतुर्भाग:). He says further that *ardha* (half) stated in regard to Lakshmana and Satrughna means a fraction.

साक्षाद्विष्णोश्चतुर्भाग इत्यत्र साक्षाद्विष्णोरर्धस्य रामांशस्य चतुर्थोभाग इत्यर्थः । यद्वा चतुर्थस्य भागश्चतुर्भाग: । अष्टमांश इत्यर्थः । अर्धसमन्वितावित्यत्र अर्धशब्द एकदेशवाची । (Commentary on verses 27 and 28 of chapter, XVI).

Tilaka sets up an alternative view also.

अपरे रामभरतौ प्रत्येकं त्र्यंशौ लक्ष्मणशत्रुघ्नौ च अष्टमांशौ तथा हि कौसल्यायै दत्तार्धस्य अर्धार्धं चतुर्थांशरूपं सुमित्रायै ददौ दापितवानित्यर्थः । एवं कैकेय्यै कौसल्यादत्तार्धावशिष्टमर्धं ददौ ततः कौसल्यादत्तावशिष्टस्य कैकेय्यै दत्तस्य यदर्धं तस्मिन्नर्धं पुनरपि सुमित्रायै ददौ दापयामासेत्यर्थः । अत्रार्धपदा वृत्तिर्बोध्या ।

Thus this means that Dasaratha gave $\frac{1}{2}$ to Kausalya and asked her to give half of such half to Sumitra, and that he gave the

remaining half to Kaikeyi and asked her to give half of such half to Sumitra. In this way by a feat of interpretation all of the four incarnations represent one-fourth share each !

The Adyatma Ramayana proceeds on this basis. It says :

कौसल्यायै स कैकेय्यै अर्धमर्धं प्रयत्नतः ।
ततस्सुमित्रा संप्राप्ता जिघृक्षुः पौत्रिकं चरुम् ॥
कौसल्यातु स्वभागार्धं ददौ तस्यै मुदान्विता ।
कैकेयी च स्वभागार्धं ददौ प्रीतिसमन्विता ॥

But all the same the author introduces the story that when Rama was born to Kausalya, he was born in his full Vishnu form. The description there is a most wonderful description.

आविरासीज्जगन्नाथः परमात्मा सनातनः ।
नीलोत्पलदलश्यामः पीतवासाश्चतुर्भुजः ॥
जलदारुणनेत्रान्तः स्फुरत्कुंडलमंडितः ।
सहस्रार्कप्रतीकाशः किरीटाकुंचितालकः ॥
शंखचक्रगदापद्मवनमालाविराजितः ।
अनुग्रहाख्यहृत्साधुसूचितस्मितचन्द्रिकः ॥
करुणारससंपूर्णविशालोत्पललोचनः ।
श्रीवत्सहारकेयूरनूपुरादिविभूषणः ॥
दृष्ट्वा तं परमात्मानं कौसल्या विस्मयाकुला ।
हर्षाश्रुपूर्णनयना नत्वा प्रांजलिरब्रवीत् ॥

In fact in the introductory verses in the Adhyatma Ramayana, Rama is described as the Supreme Parabrahma.

य· पृथ्वीभरवारणाय दिविजैस्संप्रार्थितश्चिन्मयः
संजातः पृथिवीतले रघुकुले मायामनुष्योऽव्ययः ।
निश्शंकं हतराक्षसः पुनरगाद्ब्रह्मत्वमाद्यं स्थिरो
कीर्तिं पापहरां विधाय जगतां तं जानकीशं भजे ॥

विश्वोद्भवस्थितिलयादिषु हेतुमेकं
मायाश्रयं विगतमायमचिन्त्यरूपम् ।
आनन्दसान्द्रममलं निजबोधरूपं
सीतापतिं विदिततत्त्वमहं भजामि ॥

Kalidasa has lent the weight of his support to this view. He says in his Raghuvamsa, X, 54 to 57:

स तेजो वैष्णवं पत्न्योर्विभेजे चरुसंज्ञितम् ।
द्यावापृथिव्योः प्रत्यग्रमहर्पतिरिवातपम् ॥
अर्चिता तस्य कौसल्या प्रिया केकयवंशजा ।
अतः संभावितां ताभ्यां सुमित्रामैच्छदीश्वरः ॥
ते बहुज्ञस्य चित्तज्ञे पत्न्यौ पत्युर्महीपतेः ।
चरोरर्धार्धभागाभ्यां तामयोजयतामुभे ॥
सा हि प्रणयवत्यासीत्सपत्न्योरुभयोरपि ।
भ्रमरी वारणस्येव मदनिष्यन्दरेखयोः ॥

In his commentary on these verses, Mallinatha quotes from the Narasimha Purana the following verse:

ते पिंडप्राशने काले सुमित्रायै महीपतेः ।
पिंडाभ्यामल्पमल्पं तु सभगिन्यै प्रयच्छतः ॥

The above feat has two advantages. It gets rid of the trouble of bigger and smaller fractions. It explains also why out of the two sons of Sumitra one got attached to Rama and the other got attached to Bharata. I do not personally think that a Pāyasam-link must necessarily found for such attachments! But the Adhyatma Ramayana states such a cause.

लक्ष्मणो रामचन्द्रेण शत्रुघ्नो भरतेन च ।
द्वन्द्वीभूय चरन्तौ तौ पायसांशानुसारतः ॥

Tilaka also says in his commentary on Valmiki Ramayana, Bāla Kanda, XVII, 28:

अतएव लक्ष्मणस्य रामानुवर्तित्वं शत्रुघ्नस्य भरतानुवर्तित्वं चेत्याहुः ।

He quotes from Pādma Purana:

युगं बभूवतुस्तत्र सुस्निग्धौ रामलक्ष्मणौ ।
तथा भरतशत्रुघ्नौ पायसांशवशात्स्वतः ॥

Thus the most natural view is that Vishnu took the form of the four brothers for effectuating His own divine purposes on the earth in that incarnation. I may refer here to the tradition

which says that Rama represents Visnnu, Lakshmana represents Adisesha, and Bharata and Satrughna represents Vishnu's Sankha and Chakra (conch and discus). The Padma Purana says:

अन्येद्युः पांचजन्यात्मा कैकेय्यां भरतोऽभवत् ।
तदन्येद्युस्सुमित्रायामनन्तात्मा च लक्ष्मणः ।
सुदर्शनात्मा शत्रुघ्नो द्वौ जातौ युगतः प्रिये ॥

At least in Yuddha, CXXXI, 115, it is said:

आदिदेवो महाबाहुर्हरिर्नारायणः प्रभुः ।
साक्षाद्रामो रघुश्रेष्ठः शेषो लक्ष्मण रुच्यते ॥

But no such indication is found in the poem in regard to Bharata and Sathrughna. In his commentary on Uttara, CX, 9, Govindaraja says that Bharata and Sathrughna were Garuda and Vishwaksena!

त्वं विष्णुतनुं लक्ष्मणः शेषतनुं भरतो गरुडतनुं शत्रुघ्नो विष्वक्सेनतनुमित्यर्थः ।

Govindaraja starts another doubt. Is not Lakshmana superior to Bharata as his share (¼) of the *pāyasam* was greater than Bharata's share (⅛)? He refers to the verse

ततो लक्ष्मणमासाद्य वैदेहीं च परन्तपः ।
अभ्यवादयत प्रीतो भरतो नाम चाब्रवीत् ॥ (Yuddha, CXXX, 39).

He then explains that superiority depends on who drank the Payasam first, and that Kaikeyi drank her share of it after Kausalya and before Sumitra who waited for her second and supplementary share of it and that the priority of births depended on the priority of the drinking of the Pāyasam. He explains that in the above-said verse आसाद्य means आलिंग्य and that Bharata's *namaskāra* (prostration) was only to Sita and not to Lakshmana as the latter was his younger brother.

It appears that in the Varaha Purana it is said that Dasaratha performed penance in Anjānadri (Tirupathi) to get the grace of God so as to enable him to have sons, and that as

he prayed to the Lord in four verses the Lord promised to incarnate as four sons.

यस्मात् प्रीत्या चतुश्श्लोकी त्वयोक्ता मम भूपते ।
तस्मात्तु तव पुत्राश्च चत्वारोऽमितविक्रमाः ॥
शूराश्च बलवन्तश्च मत्तुल्यबलविक्रमाः ।
दत्त्वा राजंस्त्वयोध्यायां गत्वा यष्टव्यमादरात् ॥

Thus a reason—though by no means significant and convincing—is given here for the fourfold incarnation. But it seems to me that it is not really necessary to hunt for some reason or other for such a move by the Lord. Each incarnation has certain purposes common to all the divine incarnations in general as well as certain other purposes special to that particular incarnation. In Krishnavatara, the entire Gokula episode has a purpose not entirely connected with the purposes of incarnation as set out in Chapter IV verses 7 and 8 of the Bhagawad Gita. The Krishna incarnation is the only incarnation in which the Lord used the flute for sending forth entrancing and bewitching melodies which could bring about mental absorption in God as surely as, nay, more quickly and effectively than, the other Godward *sādhanas*.

The Lord says in reply to them:

ततः पद्मपलाशाक्षः कृत्वात्मानं चतुर्विधम् ।
पितरं रोचयामास तदा दशरथं नृपम् ॥ (Bāla, XV, 30).

Tilāka says in his commentary on the verse 20 above:

अत्रात्मानमित्युक्त्या शंखचक्रानन्तानामपि भगवद्रूपता सूचिता ।

Another strange fact is that even in Chapter XII verse 12 of the Bālakanda, Vasishta and others told Dasaratha:

सर्वथा प्राप्स्यसे पुत्रांश्चतुरोऽमितविक्रमान् ॥

It may be that because the Lord wanted to preach and practise all the Dharmas to the world, he was born as elder and younger brothers. I certainly prefer Kalidasa's clever explanation supported, as it is by the Adhyatma Ramayana. Even if the fractions were ½, ¼, ⅛, and ⅛ it makes no difference at all. Bharata was born before Lakshmana, and hence he was the elder even if Lakshmana had a bigger fraction of Vishnu Tejas, and therefore Lakshmana was bound to behave to Bharata as Bharata behaved to Rama. The special attachments of Lakshmana to Rama and of Satrughna to Bharata need no special wire-drawn explanation and existed because the Lord wanted to bring out certain *dharmas* by such a special manifestation.

5. THE RIDDLE OF INCARNATION.

The gods prayed to Rama only to kill Ravana in battle (समरे जहि रावणम्—Bala, XV, 21). But the Lord, besides promising to do so, announces that he will reign on the earth for 11000 years. His main aims were to establish Dharma Rājya and to confer His grace on his devotees. Two verses in the poem show clearly these two vows of Rama.

नाहमर्थपरो देवि लोकमावस्तुमुत्सहे ।
विद्धिमामृषिभिस्तुल्यं केवलं धर्ममास्थितम् ॥ (Ayodhya, XIX, 20).
सकृदेव प्रपन्नाय तवास्मीति च याचते ।
अभयं सर्वभूतेभ्यो ददाम्येतद्व्रतं मम ॥ (Yuddha, XVIII, 33).

Rama's entry into the world was by the ordinary way of human birth, as Ravana could be killed only by a man. But in the case

of Lakshmi there was no need for such a mode of action. (Vishnu Purana, Amsa I, Adhyaya 9). Sita is said to have been a sudden apparition on Vaisakha Sukla Nawami as a child from the ploughed earth (Sundara, XVI, 15, 16; Yuddha, CXIX, 15; Uttara, XVII, 37, 39, XCVIII, 7). Uttara, XVII, says that it was Vedavati who was born as Sita to bring about Ravana's destruction. The suggestion is that Veda (Sruthi) became Vedavati. She was then born as Sita and as the adopted daughter of a supreme master of *brahma vidya* like Janaka. Sita's birth as the daughter of the Earth enabled the poet to introduce the marvellous episode about the Earth-Goddess taking back Sita into the Earth.

The poem describes Rama as being somewhat dark in complexion

(श्यामं वर्णं समाश्रितः—Sundara, XXXV, 16).

His tint is compared to the rain—cloud and the indeevara flower. (Ayodhya, XLII, 10; XLVIII, 29; LXXXIII, 8; XXXXVII, 19). But he was most handsome and charming (Ayodhya, III, 28; Aranya, I, 13). Lakshmana was of a golden complexion (Yuddha, XXVIII, 22). Bharata was dark-hued (Ayodhya, CXII 15). Satrughana was golden in tint. Sita was of a bright and charming golden complexion.

सेयं कनकवर्णांगी—Sundara, XV, 48).

We need not feel shocked at the poet describing Rama and Sita and Lakshmana as having taken animal food. Kshatriyas used to take it. (Ayodhya, LII, 102, XCVI, 1, 2; Aranya, LXVIII, 13 to 16; Kishkindha, XVIII, 37; Uttara, XLIX, 18, 19). After he entered the forest as a *tapaswi*, he *generally* took a vegetarian diet (Ayodhya, LIV, 16, 18) and probably resorted to animal food when grains could not be had. Rama offered Ingudi cakes as Pinda to his father's *manes* and says:

यदन्नः पुरुषो भवति तदन्नास्तस्य देवता। (Ayodhya, CII, 29, 30).

6. THE RIDDLE OF RAMA'S CASTEMARK.

In the paintings and pictures of Rama we find a *namam* (symbol of South Indian Vaishnavism) on his forehead in

South India. Very possibly because most of the artists who were such painters belonged to the Thengalai subsect of the Vaishnava sect, the *nāmam* also is of the Thengalai variety, so much so that out of sheer association of ideas for generations we find it almost impossible to imagine that Rama could have put on any other religious symbol or artistic ornamental decoration on his forehead. Strangely enough the paintings of Krishna have only a *tilaka* on the forehead. We do not know whether this is because in the *Krishna Karnamrita* he is so described (कस्तूरी तिलकं ललाटफलके) or because the first painter of Krishna used to wear a tilaka! In Bellary I went to a Lakshminarayana temple where I found that the image of Vishnu had the Madhwa religious symbolism and that both the Vadagalai and Thengalai nāmams were conspicuous by their absence! I am not embarking on this discussion because I feel acutely the importance of this or that castemark though personally I would prefer some uniformity (especially by wearing *Kunkum* mark which is that of half of the population, viz. the Hindu women) and I would prefer also that the ancient Hindu custom of some beautiful decoration of the forehead is not given up out of mere slavish imitation of Europeans—,but because a Vaishnava Pundit told me that the word *Sulalāta* in Bāla, I, 10, meant that Rama had on his forehead a Vaishnava castemark. I told him that the obvious and natural meaning of the word was only "having a beautiful forehead" i.e a high halfmoon-shaped forehead.

अर्धचन्द्रनिभं तुंगं ललाटं यस्य स प्रभु. ॥

But he was unconvinced and became angry with me. I am content to leave this small matter there.

7. THE RIDDLE OF THE YOGA VASISHTA.

The Yoga Vasishta is attributed to Valmiki. If so, should we not get a tint of that sublime work in the Ramayana of Valmiki? The story of Yoga Vasishta is that when Rama came in response to Dasaratha's command after Visvamitra's arrival, he came in a mood of pessimism and disgust and despair at the pain-ridden emptiness of life and that Vasishta explained to him the highest message of philosophy as embodied in the

Yoga Vasishta so that the mood of pessimism may be conquered by a mood of energy and equipoise, and of the realisation of the divine governance of the universe and of the real nature of being. When Rama is urged by Viswamitra to kill Tataka he hesitates at first to do so as she was a woman and finally agrees to do so. Rama says:

पितुर्वचननिर्देशात् पितुर्वचनगौरवात् ।
वचनं कौशिकस्येति कर्तव्यमविशङ्कया ॥
अनुशिष्टोऽस्म्ययोध्यायां गुरुमध्ये महात्मना ।
पित्रा दशरथेनाहं नावज्ञेयं च तद्वचः ॥
सोऽहं पितुर्वचः श्रुत्वा शासनाद्ब्रह्मवादिनः ।
करिष्यामि न संदेहस्ताटकावधमुत्तमम् ॥ (Bāla, XXVI, 2, 3, 4).

In these verses there is a reference to the teaching of the utterer of Brahman (शासनात् ब्रह्मवादिनः). My late lamented learned father Professor K. Sundararama Iyer had a discussion with me about it and suggested that it might be a reference to the sublime message of the *Yoga Vasishta*.

8. THE RIDDLE OF VISWAMITRA.

The coming of Viswamitra to Dasaratha is a remarkable episode in the Ramayana. Viswamitra makes his exit out of the story after the marriage of Rama and Sita and never makes a re-appearance in the poem—not even at the time of Rama's coronation nor even in the Uttara Kanda (except once in the crowd of Rishis who meet Rama after his coronation—see Uttara I, 5) up to and inclusive of Rama's ascension to paradise. It looks almost as if the fiery royal saint, who became a rishi and a rajarishi and a Brahmarishi and whose feuds and conflicts with Vasishta were many and diverse, came in with some great aims in view and even sought the friendly intercession of Vasishta to secure those aims. He was the first to announce the great incarnation though in an indirect way.

अहं वेद्मि महात्मानं रामं सत्यपराक्रमम् ।
वसिष्ठोऽपि महा तेजा ये चान्ये तपसिस्थिताः ॥ (Bāla, XIX, 14).

I am not interested in the ingenious ways in which these words are-twisted and broken up (e.g.

सत्यात्परं सत्यलोकं आक्रमतीति सत्यपराक्रमः । etc.),

for establishing this or that theological ideology. But the verse shows that many great sages felt and announced the greatness of Rama even when he was a boy.

It seems to me that the poet had some definite aims in bringing in Viswamitra into the story. Instead of speculating about them, let us mark his own words. Viswamitra says to Dasaratha:

शक्तो ह्येष मया गुप्तो दिव्येन स्वेन तेजसा ।
राक्षसा ये विकर्तारस्तेषामपि विनाशने ॥
श्रेयश्चास्मै प्रदास्यामि बहुरूपं न संशयः ।
त्रयाणामपि लोकानां येन ख्यातिं गमिष्यति ॥
यदि ते धर्मलाभश्च यशश्च परमं भुवि ।
स्थितमिच्छसि राजेन्द्र रामं मे दातुमर्हसि॥ (Bāla, XIX, 9, 10, 15).

His express aim was to destroy Rakshasas, to bring sreyas (auspiciousness) of many kinds and universal fame to Rama and Dharma and renown to Dasaratha.

Nay, when Dasaratha refuses to send Rama with Viswamitra, Vasishta advises him to do so in these words:

कृतास्त्रमकृतास्त्रं वा नैनं शक्ष्यन्ति राक्षसाः ।
गुप्तं कुशिकपुत्रेण ज्वलनेनामृतं यथा ॥
एषोऽस्त्रान्विविधान् वेत्ति त्रैलोक्ये सचराचरे ।
नैनमन्यःपुमान् वेत्ति नचवेत्स्यन्ति केचन ॥
तानि चास्त्राणि वेत्त्येष यथावत्कुशिकात्मजः ।
अपूर्वाणां च जनने शक्तो भूयस्स धर्मवित् ॥
तेषां निग्रहणे शक्तः स्वयं च कुशिकात्मजः ।
तव पुत्रहितार्थाय त्वामुपेत्याभियाचते ॥
(Bala, XXI, 9, 11, 18, 21).

Thus Vasishta knew and said that none but Viswamitra knew the asthras (celestial weapons) and that he could create new

asthras and that he would impart all that knowledge to Rama, and that Viswamitra could himself destroy the Rakshasas and that Viswamitra made a request to send Rama only for the sake of Rama's glory.

It is with this ideological background that we must seek to understand the Viswamitra episode. He knew the purpose of the incarnation and was designed by Providence as the opener of the highway for Rama's tread. He found Rama a leading figure in a small State and made him a world-figure. He thrust the young Rama into the wide, wide world. Though Rama had undergone an arduous intellectual discipline under Vasishta and has received his political and military training under Sudhanva, yet he had to be fitted for a universal part by the knowledge of supreme asthras and supreme mantras, Though Rama was God, yet as he was born as a man his equipment for his part in life was indispensable.

Probably from Viswamitra's point of view, he wanted to have Rama to himself and enjoy the divine vision for some time without distraction and surrender whatever merit he had to God (रामार्पणमस्तु) But from the point of view of the world's welfare, Rama underwent a supplementary Gurukulavāsa with Viswamitra. Probably also Rama was given his first taste of forest life—which was to be his for 14 years later on—and was fitted for that life by his early experience of it. Nay, the first teaching given by Viswamitra to him was in respect of the mantras Bala and Atibala, which would negate all hunger and thirst. In the 27th sarga of the Bala Kanda, there is a detailed description of the *asthras* taught by Viswamitra to Rama who then taught the same to Lakshmana. One of them was the *Vishnu chakra* (Bala, XXVII, 5). Rama then asked him how he was to withdraw the asthras from operation and learnt that art also (see Chapter XXVIII). Very possibly Viswamitra wanted Rama to know by sight the woes of the sages at the hands of the demons.

It is also noteworthy that Viswamitra made his appearance when Dasaratha was considering about the marriage of Rama,

and his brothers. What Dasaratha and his relations and counsellors were debating was accomplished by Viswamitra. He brought about the marriage of Rama and Sita. That was the supreme *sreyas* which he had in view as when he spoke to Dasaratha as narrated in the Bala Kanda, Chapter IX, verse 10.

अप्रमेयं हि तत्तेजो यस्य सा जनकात्मजा ।

(Āranya, XXXVII, 18).

अनन्या राघवेणाऽहं राघवस्य प्रभा यथा ॥

(Sundara, XXI, 15)

Well does the poet Bhavabhuti says.

जनकानां रघूणां च संबन्धः कस्य नप्रियः ।
यत्र दाता गृहीता च स्वयं कुशिकनन्दनः ॥

Viswamitra's task was thus fully accomplished and he disappeared thenceforth from the stage of the Ramayana, though his name also is mentioned in Uttara, I, 5, among the sages who came to felicitate Rama on his coronation. We may, however, remember that the Adhyātma Ramayana is said to be his composition.

9. THE RIDDLE OF RAMA'S SANDHYA WORSHIP.

The famous verse

कौसल्यासुप्रजा राम पूर्वा सन्ध्या प्रवर्तते ।
उत्तिष्ठ नरशार्दूल कर्तव्यं दैवमाह्निकम् ॥ (Bāla, XXIII, 2).

is simple and conveys an obvious message. But it has been subjected to intricate and complicated expositions and explanations. Govindaraja says that the adjective कौसल्यासुप्रजाः was used to exclude Parasurama. Another explanation given by Govindaraja is that Viswamitra did not call Rama Dasaratha's son because Dasaratha flatly refused to send Rama whereas Kausalya readily sent Rama, because chapter XXII verse 2 says

कृतस्वस्त्ययनं मात्रा पित्रा दशरथेन च ।

But the fact that Kausalya blessed Rama and sent him on his mission will not show that she did not raise any objection. The words कृतस्वस्त्ययनोमात्रा which occur also in Ayodhya, XXVI, 1, occur

after a prolonged objection by Kausalya to Rama's departure. Even the word Rama is subjected to many expositions. Some say that the word was used to indicate Rama's beauty when asleep. Others say that "Rama" means Brahman and that Viswamitra used to meditate on God in the early hours of the morning. The words पूर्वा सन्ध्या प्रवर्तते are supposed to suggest that the period of the night when demons are strong is over and that the sunrise suggests the rise of jnana. The words कर्तव्यं दैवमाह्निकं are even stated by Govindaraja to apply to Viswamitra and to mean that Viswamitra wanted to offer his arghya and japa personally to God in the form of Rama!

The simple meaning of the verse can be easily understood when we realise that the Ramayana tells in a charming and poetic way about all our duties in life. Sandhya worship is a primary duty and is referred to in many places in the Ramayana as having been performed by Rama. The fact that Rama himself performed it would spur all persons to act likewise. There is no special burden of meaning in regard to the word कौसल्यासुप्रजा: Viswamitra calls Rama in different places by various names such as Rama, Raghava, Rājaputra, Narasreshta, Narasārdoola, etc. When informing Janaka about Rama and Lakshmana he called them sons of Dasaratha (पुत्रौ दशरथस्यतौ—Bāla, L, 22).

I may point out also that women also were performing Sandhya in the age of Rama.

वाग्यतास्ते त्रयः सन्ध्यां समुपासत संयताः ।

(Ayodhya, LXXXVII, 18)

सन्ध्याकालमनाः श्यामा ध्रुवमेष्यति जानकी ।
नदीं चे मां शुभजलां सन्ध्यार्थे वरवर्णिनी ॥

(Sundara, XIV, 49).

10. THE RIDDLE OF THE BALA AND ATIBALA MANTRAS.

Viswamitra teaches these supreme Vidyas to Rama and Lakshmana and commends them highly to them.

Viswamitra is well known as the discoverer and promulgator of the Gayātri mantra. The Savitri Upanishad explains the Bala and Atibala mantras clearly. Into them is interwoven the Gayatri mantra.

बलातिबलयोर्विराट्पुरुष ऋषिः । गायत्री छन्दः । गायत्री देवता । अकारोकारमकारा बीजाद्याः । क्षुधादिनिरसने विनियोगः । क्लामित्यादि षडंगन्यासः । ध्यानम् ।

अमृतकरतलार्द्रौ सर्वसंजीवनाढ्यौ
अघहरणसुदक्षौ वेदसारे मयूखे ।
प्रणवमयविकारौ भास्कराकारदेहौ
सततमनुभवेऽहं तौ बलातिबलान्तौ ॥

ओं ह्रीं बले महादेवि ह्रीं महाबले क्लीं चतुर्विधपुरुषार्थसिद्धिप्रदे तत्सवितुर्वरदात्मिके ह्रीं वरेण्यं भर्गो देवस्य वरदात्मिके अतिबले सर्वदयामूर्ते बले सर्वक्षुद्भ्रमोपनाशिनि धीमहि धियो योनिर्जाते प्रचुर्यायाप्रचोदयात्मिके प्रणवशिरस्कात्मिके हुं फट् स्वाहा ॥

Another view is as follows :

बला—मातर्बलं देहि तनुषु नः । विराट् छन्दः । ब्रह्मा ऋषिः । भुवनेश्वरी देवता । दशाक्षरा विराट् ।

अतिबला—श्रीं ह्रीं क्लीं ऐं सौः मातर्मम मनः प्रसन्नं कुरु कुरु स्वाहा सौ एं क्लीं ह्रीं श्रीं । पंक्ती छन्दः । ब्रह्मा ऋषिः । भुवनेश्वरी देवता ॥

बला removes all griefs (सर्वदुःखनिवारणी).

अतिबला fulfils all our desires चिन्तितार्थप्रपूरणी)

11. THE RIDDLE OF TATAKA AND MAREECHA.

In India *Sthrihathi* (the killing of a woman) is considered a heinous sin. Rama hesitated much before making up his mind to obey Viswamitra's command to kill her. Viswamitra told him that as a king he had to protect his subjects from all injuries even if he had to commit a sin and that under similar circumstances Indra and even Vishnu killed women and that he

must in any event follow his command putting aside all notions of pity and compassion towards a woman.

नह्येनां शापसंस्पृष्टां कश्चिदुत्सहते पुमान् ।
निहन्तुं त्रिषु लोकेषु त्वामृते रघुनन्दन ॥
नहि ते स्त्रीवधकृते घृणा कार्या नरोत्तम ।
चातुर्वर्ण्यहितार्थाय कर्तव्यं राजसूनुना ॥
नृशंसमनृशंसं वा प्रजारक्षणकारणात् ।
पातकं वा सदोषं वा कर्तव्यं रक्षता सता ॥
राज्यभारनियुक्तानामेषधर्मस्सनातन ॥ (Bāla, XV, 16 to 19).

Tātaka had by her innumerable murders of holy persons forfeited all claims to pity. Deadly sins result in immediate and condign and extreme punishments as Manu says in his work.

अत्युत्कटैः पुण्यपापैरिहैव फलमश्नुते ॥

Rama, after much hesitation killed her because his father had directed him to obey Viswamitra and because Viswamitra directed him to kill Tataka.

पितुर्वचननिर्देशात् पितुर्वचनगौरवात् ।
वचनं कौशिकस्येति कर्तव्यमविशंकया ॥ (Bāla, XXVI, 2).

Rama's killing Tataka was, like Parasurama's killing his mother, in obedience to his father's direction and was hence not a sinful act at all.

The poet says that Tataka was the daughter of the Yaksha Suketu and was a woman of extraordinary beauty and was married to Sunda and had Mareecha as her son. When she and her son tried to kill Agastya, the latter cursed them to become Rakshasas. Rama killed her and Subāhu but used the Mānavasthra to carry away Mareecha by force and cast him into the sea Mareecha contributed later vitally towards the fulfilment of Rama's mission.

Rama's attitude to Mareecha and the way in which Mareecha's story is handled by the poet are full of lessons for all. Why did not Rama kill Mareecha outright even as he had killed Tataka

and Subahu? The stock explanation is that Mareecha was needed for the later evolution of events. Another is that he was a wiser and better man than the others and so was given a longer rope. Mr. R. Narayana Iyer seems to be inclined to take this view. Mareecha himself says:

नेच्छता तातमां हंतुं तदा वीरेण रक्षितः ।
रामस्य शरवेगेन निरस्तोहमचेतनः ॥ (Āranya, XXXVIII, 20).

Why did not Rama kill him? Was Mareecha really wiser or better than the others? Is it correct to say that Mareecha was let off as he had to perform Tataka's funerals? Is there anything to indicate that Mareecha was wise or wanted to perform his mother's funeral ceremonies? There are no such clear indications. All that canto 30 in the Bala Kanda says is follows:

मारीचश्च सुबाहुश्च तयोरनुचराश्चये ।
आगम्य भीमसंकाशा रुधिरौघमवासृजन् ॥
मानवास्त्रसमाधूतेनानिलेन यथा घनान् ।
करिष्यामि न संदेहो नोत्सहे हन्तुमीदृशान् ॥
विचेतनं विघूर्णन्तं शीतेषुबलताडितम् ।
निरस्तं दृश्य मारीचं रामो लक्ष्मणमब्रवीत् ॥
पश्य लक्ष्मण शीतेषुं मानवं धर्मसंहितम् ।
मोहयित्वा नयत्येनं न च प्राणैर्व्ययुज्यत ॥

(Bāla, XXX, 12, 15, 18).

Rama then killed Subahu with the Agneya asthra and the other demons with the Vaya asthra. He had already killed Tātaka. Why then was Mareecha saved? Not only he but many other demons were thrown into the ocean by Manava Asthra but not killed outright. Why did this happen?

Further light is thrown on this problem by Canto 37 of the Aranya Kanda. In spite of this luck or Rama's grace which saved his life on the first occasion, Mareecha, along with two other demons, rushed in the form of deer to gore and kill Rama. Rama let loose three arrows at them. Mareecha turned tail and ran as he knew Rama's might and was not killed by the

arrow sent at him but the other two demons were killed. Why was he let off a second time?

It seems to me that the key to all this is to be found inside the Ramayana itself in the character of Mareecha. He was no doubt a demon, but he was a yaksha whom a curse made a demon. There was in him evidently a spark of the *Daivi sampath* in a mass of *Āsuri sampath* (to use the Gita terminology). Valmiki calls him *Mahāprājna* (of very wise man) referring to the later stage of his life after his two adventures with Rama (Aranya, Canto XXXVII, 1). At that time he seems to have been aware of the divinity of Rama and Sita and to have been apprehensive about the final fate of himself and Ravana and Lanka.

न नूनं बुद्धयसे रामं महावीर्यगुणोन्नतम् ।
अयुक्तचारश्चपलो महेन्द्रवरुणोपमम् ॥
अपि ते जीवितान्ताय नोत्पन्ना जनकात्मजा ।
अपिसीतानिमित्तं च न भवेद्व्यसनं मम ॥
रामो विग्रहवान् धर्मः साधुः सत्यपराक्रमः ।
अप्रमेयं हि तत्तेजो यस्य सा जनकात्मजा ॥

(Āranya, XXXVII, 3, 5, 13, 18).

Even earlier he had been struck by the beauty of Rama and later by his prowess.

अजातव्यंजनः श्रीमान् पद्मपत्रनिभेक्षणः ।
एकवस्त्रधरो धन्वी शिखी कनकमालया ॥
शोभयन् दण्डकारण्यं दीप्तेन स्वेन तेजसा ।
अदृश्यत ततो रामो बालचन्द्र इवोदितः ॥

(Aranya, XXXVIII, 14, 15).

There was also an element of righteousness and fearlessness in him as he boldly advised Ravana against his project of a base and cowardly abduction of Sita.

परदाराभिमर्शात्तु नान्यत्पापतरं महत् ।
प्रमदानां सहस्राणि तवराजन् परिग्रहः ॥

(Āranya, XXXVIII, 30).

सुलभाः पुरुषा राजन् सततं प्रियवादिनः ।
अप्रियस्य तु पथ्यस्य वक्ता श्रोता च दुर्लभः ॥

(Āranya, XXXVII, 2).

Ravana on the other hand says that adultery is a *Swadharma* of the-Rakshasas:

स्वधर्मो रक्षसां भीरु सर्वथैव न संशयः ।
गमनं वा परस्त्रीणां हरणं संप्रमथ्यवा ॥ (Sundara, XX, 5).

Thus we have in Mareecha a demon with an element of righteousness and reverence in him. Evidently Rama let him off on that account. Nor did Viswamitra insist on the destruction of Mareecha as he insisted on the destruction of Tātaka.

Why then did Mareecha rush at Rama along with two other demons in the form of deer to gore and kill Rama? Canto 39 of the Aranya Kanda shows that they were doing so in a cannibalistic mood to cat the flesh of the helpless saints. Mareecha himself says that he thought that Rama had become a saint and was a helpless and powerless person, and could hence be attacked with impunity as an older and now impotent foe.

तापसं नियताहारं सर्वभूतहिते रतम् ।
सोऽहं वनगतं रामं परिभूय महाबलम् ॥
तापसोयमिति ज्ञात्वा पूर्ववैरमनुस्मरन् ।
अभ्यधावं हि संक्रुद्धस्तीक्ष्णशृंगो मृगाकृतिः ॥

(Āranya, XXXIX, 9).

As soon as he saw Rama bend his bow he ran and was thus saved from death while the other two demons were slain. Very possibly his salvation was due to his flight. The words शरेण मुक्तो रामस्य (Aranya, XXXIX, 13) show that the force of the arrow would be withdrawn in the case of weak and erring and timid persons. The description of the arrows as सुपर्णानिलनिःस्वनाः possibly shows that it would not kill weak and timid persons. Possibly also the grace shown was due to the presence of Sita the goddess of Mercy. We must also remember that at the beginning of the Aranya Kanda, Sita pleads with Kama not to kill all the demons outright as they had shown no hatred for him directly. Rama's

reply shows that he must protect the innocent and the good and the helpless by destroying their enemies and that he would give up his life or even Lakshmana or Sita rather than give up his plighted word to protect them. (Cantos 9 and 10). But in the case of Mareecha's second attack, the attack was on Rama himself and was immediately followed by flight. Sita had told Rama.

अपराधं विना हन्तुं लोकान् वीर न कामये । (Aranya, IX, 25).

She was by Rama's side and knew that Mareecha had been let off once before and had on the second occasion sought refuge in flight. Probably her presence and grace as well as the general character of Mareecha and his timid flight lessened the rigor of Rama's arrow.

What was the subsequent mentality of Mareecha?

इहप्रव्राजितो युक्त स्तापसोऽहं समाहितः ॥
वृक्षे वृक्षे च पश्यामि चीरकृष्णाजिनाम्बरम् ।
गृहीतधनुषं रामं पाशहस्तमिवान्तकम् ॥
अपि रामसहस्राणि भीतः पश्यामि रावण ।
रामभूतमिदं सर्वं मरण्यं प्रतिभाति मे ॥

(Aranya, XXXIX, 13, 14, 15).

Every one of the words *pravrājita* and *yukta* and *tapasa* and *samāhita* is important. Thus he was in a better frame of mind than Kamsa who is thus described in almost similar terms in the Bhāgawata:

आसीनस्संविशंस्तिष्ठन् भुंजानः पर्यटन् महीम् ।
चिन्तयानो हृषीकेशमपश्यत्तन्मयं जगत् ॥

(Bhāgawata, Xth Skandha, II, 24).

Thus Mareecha, when he went to Rama a third occasion, had not only an augmented fear but an augmented spirit of renunciation and meditation and devotion. He went preferring death at the hands of Rama rather than at the hands of Ravana. On an earlier occasion his advice to Ravana not to provoke Rama's anger was accepted by Ravana. (See Canto 31 of Aranya Kanda). But Surpanakha's description of Sita had inflamed Ravana's lust and

Mareecha was on the second occasion threatened with death by Ravana. He died at Rama's hands doing his best for his master Ravana but full of fear and reverence for Rama. I think that he cried out "Sita! Lakshmana!" not because he felt that their absence led to his death or because he was not willing to call out "Rama" but because he wanted to help Ravana's scheme. Is it not a case of the eternal truth proclaimed by Sri Krishna?

अपि चेत् सु दुराचारो भजते मामनन्यभाक् ।
साधुरेव समन्तव्यः सम्यग्व्यवसितो हि सः ॥
क्षिप्रं भवति धर्मात्मा शश्वच्छान्ति निगच्छति ।
कौन्तेय प्रतिजानीहि नमे भक्त प्रणश्यति ॥

(Bhagawad Gita, IX, 30, 31).

Thus it seems to me that Mareecha was a demon with a basic good nature which developed as he was not killed outright at first and that on the first occasion Rama separated the bad demons with an element of goodness in them from the outright bad demons and used the Manavastra for the former and the Agni and Vayu Asthras for the latter. Evidently the Manavastra had more humanity and was less destructive than these. On the second occasion Mareecha got into bad company again but sought refuge in flight and was evidently given a second *locus penitentiae.* On the third occasion he acted under compulsion and was killed for his evil act and saved spiritually because of the element of goodness and righteousness in him.

12. THE RIDDLE OF AHALYA

In the Ahalya episode Indra is described as seeking to corrupt her and she is said to have known that he was the king of the gods. (Bāla, XLVIII, 18, Uttara, XXX, 31; Bāla, XLVIII, 19). In other Puranas it is said that Indra did the evil act to save the world from the effects of Gautama's tapas. This is hinted by Valmiki thus:

कुर्वता तपसो विघ्नं गौतमस्य महात्मनः ।
क्रोधमुत्पाद्य हि मया सुरकार्यमिदं कृतम् ॥
शापमोक्षेण महता तपोऽस्यापहृतं मया ॥ (Bāla, XLIX, 2, 3)

The Ahalya story is given to us in Uttara, XXX, from another angle of vision. It says that Brahma created a woman with all feminine perfections, that hala means ugliness, and that Ahalya means perfect beauty (Uttara, XXX, 23 to 25). Indra mentally desired to win her hand but did not seek Brahma's grace. Brahma gave her as wife to Gautama. Ahalya's exceeding beauty led to Indra's lapse as he had already wished her to be his wife. (Uttara, XXX, 27). Gautama thereupon said that there should not be any other creation with perfect loveliness and that some aspect of beauty should shine in every woman (Uttara, XXX, 38, 39). Indra lost his sovereignty of heaven and later recovered it after performing a sacrifice to God Vishnu.

Valmiki's grand ethical lessons are that no one can escape the consequences of sin, and that contrition and penance followed by God's grace can purify all sins. Ahalya's hymn in praise of Rama in the *Adhyatma Ramayana* is one of the marvels of literature. Her name is placed first in a verse which describes the pure women whose remembrance will destroy all sins.

अहल्या द्रौपदी सीता तारा मन्दोदरी तथा ।
पंचकन्याः स्मरेन्नित्यं महापातकनाशनम् ॥

18. THE RIDDLE OF MARRIAGE SLOHA

The famous verse

इयं सीता मम सुता सहधर्मचरी तव ।
प्रतीच्छ चैनां भद्रं ते पाणिं गृह्णीष्व पाणिना ।
पतिव्रता महाभागा छायेवानुगता सदा ॥

has been *subjected* to many interpretations. I say *subjected* because one of the most wonderful verses in all literature has been used to exhibit mere prosaic and tortuous ingenuity and its real poetic flavour and essence have been missed. By the words सीता and ममसुता Sita's superhuman birth and the high lineage of her foster-father are indicated. But the main emphasis should be laid on सहधर्मचरी, पतिव्रता, महाभागा, and छायेवानुगता सदा and especially on the last word. The word सहधर्मचरी indicates that the purpose

of a sacramental wedding is not mere enjoyment (bhoga) but a pure and righteous and holy life (Dharma). It suggests also that the supreme Dharma of protection of the persons who seek refuge (शरणागतसरक्षण) would be as fully followed by her as by Rama. The words पतिव्रता and महाभागा indicate her purity and nobility. The words छायेवानुगता सदा are suggestive of Sita's insistence on going into exile with Rama, because the shadow cannot and will not be separated from the substance. It shows also how inseparable is the eternal union of God and His Shakti. Rama repeats the same words to Sita when he takes her along with him in his exile.

अनुगच्छस्व वां भीरु सहधर्मचरी भव ॥ (Ayodhya, XX, 40).

14. THE RIDDLE OF PARASURAMA

The Bhāgawata describes Parasurama as an avatāra (incarnation) of Vishnu (Skhandha I, Adhyaya II, verse 20). When the purpose of that incarnation was fulfilled by the destruction of the unrighteous kings, his glory was absorbed into Rama's glory. Some modern scholars see here a clash of Kshatriyas and Brahmins, but there is no foundation for that plausible view. The words *Nirveerya* and *Vimukheekritah* in Bala, LXXVI, 11, 19, show that the 'glory of' Parasurama entered into the glory of the later and greater incarnation of Rama. The days of Parasurama's law of Vengeance was over, and it was superseded by the higher and diviner law of Mercy and Righteousness,

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BOOK III

Riddles in the Ayodhya Kanda

1. THE RIDDLE OF RAMA'S CORONATION AS YUVARAJA

According to the ancient Hindu Law relating to dynastic succession, the eldest son is ordinarily entitled to succeed as Yuvaraja and eventually as the succeeding sovereign. The popular voice seems to have had a veto right even in such a case, especially because in India it was recognised that a king

should reign and govern only on the basis of the people's consent and of conformity to Smriti Law and prevalent custom.

That Dasaratha had pledged the succession to Kaikeyi's son as a kind of nuptial settlement (Rājya Sulka) when he married Kaikeyi is not hinted at all in the poem till Rama informs Bharata about it (Ayodhya, CVI, 3, 4, 5). Of course there were also the two boons granted by Dasaratha to Kaikeyi. But Kaikeyi herself does not take her stand on the earlier promise. Nor did Manthara rely on it. Rama being worthy of the throne and having been proposed by Dasaratha and approved by the public and being deservedly the idol of the people, Bharata would not have been able to keep the throne for a second if Kaikeyi took her stand on the promise made at the time of her marriage. That was why Manthara asked Kaikeyi to take her firm stand on the two boons and ask for Bharata's Yuvarajaship and also for the banishment of Rama for 14 years so that Rama may fade out of popular favour and affection during that long period and Bharata may win their goodwill and affection by his long and wise and able administration (see Ayodhya, IX, 20, 21).

I may point out also that the view that Dasaratha did not send for Kaikeyi's father and Janaka (Ayodhya, I, 46) because they knew about the promise at the time of Kaikeyi's marriage does injustice to Dasaratha and is also fantastic. It is even said that Dasaratha sent away Bharata to his mother's father's kingdom with the nefarious intention of slyly cheating him of the throne! It was Kaikeyi that sent Bharata.

बाल एव हि मातुल्यं भरतो नायितस्त्वया। (Ayodhya, VIII, 28).

Dasaratha was taking a natural and legal step which was approved by his people and had no need to resort to any crafty subterfuges. Such cunning was entirely foreign to his noble nature as described throughout the poem. He was in a hurry to crown Rama as Yuvaraja because he was very old and because he was told by the astrologers that his star was shadowed by powerful adverse planets (Sun and Mars and Rahu) and that he might die or have a great calamity and that he wanted to have the

coronation on the very next day as the human mind is unsteady (चला हि प्राणिनां मतिः—Ayodhya, IV, 23). Something sinister is sought to be spelt out of even these words. Dasaratha says:

विप्रोषितश्च भरतो यावदेव पुरादितः ।
तावदेवाभिषेकस्ते प्राप्तकालो मतो मम ॥
कामं खलु सतां वृत्ते भ्राता ते भरतः स्थितः ।
ज्येष्ठानुवर्ती धर्मात्मा सानुक्रोशो जितेन्द्रियः ॥
किन्तु चित्तं मनुष्याणामनित्यमिति मे मतिः ।
सतां तु धर्मनित्यानां कृतशोभि च राघव ॥

(Ayodhya, IV, 25 to 27).

I have shown above how Ayodhya VIII, 28, shows that it was Kaikeyi who had sent Bharata to her father's house in the usual course of things. It seems to me that when Dasaratha said that man's mind is changeful he was not referring to Bharata's possible clamour for the throne—a theory unworthy of Bharata's nature and Dasaratha's knowledge of it. Maheswara Theertha gives a nobler and likelier explanation: यावदेव मम चेतो न मुह्यति (before my mind is paralysed by any sudden cause). Indeed Dasaratha says in verse 24 (Ayodhya, IV):

भवन्ति बहुविघ्नानि कार्याण्येवं विधानिहि ।

The above-said passage and especially the word कृतशोभि have, in my opinion, been grossly misunderstood and misinterpreted. I think Dasaratha said so lest Rama should suggest that the coronation might wait till Bharata came back and that he would be happier if Bharata also was with him. Dasaratha meets that thought and says: "Bharata is a good man and will always be obedient to elders and tender-hearted and self-controlled. Ordinarily men's minds are fickle. But righteous men (like Bharata) are sure to praise and applaud good things which have been done". The word *Kritasobhi* has been interpreted as meaning "approving of factum valet" and has been made to lend colour to the theory of the old king's stratagem to get the function finished before Bharata could come and object to the coronation. Dasaratha did not send for Bharata or his grand-

father and uncle or Janaka as they were far away and could not come by the time fixed for the coronation. To my mind the word कृतशोभि means only

कृतेन सुकृतेन शोभते प्रकाशत इति कृतशोभि । लोकोपकारकर्मवीक्षणसंहृष्ट भरतस्य मतिर्भवेत् ।

(i e., which shines, viz., rejoices when it sees a good act). I see no proper grounds to impute craftiness to Dasaratha or a possible low motive of gain to Bharata. In fact, till Dasaratha met Kaikeyi he thought that Rama's coronation would please her exceedingly.

प्रियार्हां प्रियमाख्यातुं विवेशान्तःपुरं वशी ॥ (Ayodhya, X, 10).

Finally, let us not forget that the poet attributes only one weakness to Dasaratha, i.e., that he loved Kaikeyi passionately.

सवृद्धस्तरुणीं भार्यां प्राणेभ्योपि गरीयसीम् । (Ayodhya, X, 23).
कामी कमलपत्राक्षीमुवाच वनितामिदम् । (Ayodhya, X, 27).

The poet describes him as a noble-minded and pure and honourable man and utters a compliment to Rama when he says that he was like his father (गुणैर्दशरथोपमः—Ayodhya, 1, 9).

I am thus of opinion that things took a natural course as pointed out above. Kaikeyi could not have claimed the performance of the Rajya Sulka promise unless her son happened to be the eldest son. Rama being the eldest son could get the throne by hereditary right, subject of course to defeasance if he was unworthy and was therefore passed over by the reigning king and rejected by the Cabinet and the Sabha as representing the united will of the people. Dasaratha even asked Rama to dethrone him and assume the throne (Ayodhya, XXXIV, 28). Dasaratha, therefore, could not legally give away what was not his to give. The crown was not a personal jewel like a ring on the finger to give it away to any one as he liked!

We have then to find out when Rama became aware of the Rajya Sulka. If he knew about it at the beginning, he would not have agreed to the coronation at all. Very possibly, as stated by Tilaka, he came to know it from Sumantra after he

renounced the Crown and went in to exile. After knowing it, he wanted to make his father a man of truth in regard to that promise also.

Of course the legal infructuousness of cancelling the selection of Rama as Yuvaraja by the King and by the Sabha in confirmation of his birthright would apply also to the grant of the two boons sought by Kaikeyi. But Rama simplified the problem by nobly renouncing his right to the Crown. (See Ayodhya, XXXV, 41, 55, 56; LXXXII, 7 ; Sundara, XXXIII, 20, 23 to 28).

This renunciation was matched by the equally wonderful renunciation by Bharata (Ayodhya, LXXXV, 12 ; CV, 4). But Rama would not accept it and takes an even loftier stand, and all those present before him, including Vasishta and Jābāli and Bharata, have to bow to his decision. He said that Dasaratha had passed his word and that the duty of all his sons was to carry out his plighted word and make him a truthful person (Ayodhya, CV, 41 to 43). The people of Ayodhya who were present at the scene approved of his decision (Ayodhya CXI, 19 to 22). Truly is this episode a marvellous episode marvellously developed and delineated by the poet. (Ayodhya, CXII, 1, 2).

2. THE RIDDLE OF RAMA'S SATYA PARIPALANA (OBSERVANCE OF TRUTH)

What exactly was the nature of Rama's observance of the vow of truth? It appears from the poem that it has two aspects, viz., the carrying out of the command of the father and the carrying out of the promise of the father to Kaikeyi apart from a direction to himself. As pointed out above, Dasaratha felt tongue-tied and impotent in the face of two sacred obligations. After having selected Rama as Yuvarajah and thus implemented Rama's birthright and after his nomination was endorsed by his Cabinet and finally approved by the people, he could not cancel the *pattābhisheka* (coronation) of Rama. Nor could he go back on the two boons promised by him to Kaikeyi though he was astounded by her selection and formulation of the boons.

रामेत्युक्त्वा च वचनं बाष्पपर्याकुलेक्षणः ।
शशाक नृपतिर्वक्तुं नेक्षितुं नाभिभाषितुम् ॥
(Ayodhya, XVIII, 3).

But Rama learnt from Kaikeyi what were the two boons and treated them as Dasaratha's commands (Ayodhya, XX, 30). Nay, Dasaratha, after knowing Rama's resolve to carry out the boons, could not but applaud his action.

न हि सत्यात्मनस्तात धर्माभिमनसस्तव ।
विनिर्वर्तयितुं बुद्धिः शक्यते रघुनन्दन ॥
(Ayodhya, XXXIV, 32)

The keenest desire of Rama was to make Dasaratha a perfectly truthful man, whatever was the promise made by his father. That was why he referred when speaking to Bharata about the Rajya Sulka (marital promise) by Dasaratha when he married Kaikeyi. (Ayodhya, CVII, 3). Thus even if the two boons had not been granted by Dasaratha to Kaikeyi and even if she had not formulated the boons as she did, Rama would have renounced the throne as soon as he learnt about the Rajya Sulka, because he would not accept sovereignty at the risk of making his father an untruthful man That was why he told Dasaratha

नैवाहं राज्यमिच्छामि न सुखं न च मैथिलीम् ।
नैवसर्वानिमान् कामान् न स्वर्गं नैव जीवितम् ॥
त्वामहं सत्यमिच्छामि मानृतं पुरुषर्षभ ।
प्रत्यक्षं तव सत्येन सुकृतेन च ते शपे ॥
पिता हि दैवतं तात देवतानामपि स्मृतम् ।
तस्माद्दैवतमित्येव करिष्यामि पितुर्वचः ॥
(Ayodhya, XXXIV, 47, 48, 52).

He appeals to Bharata also to make Dasaratha a truthful man ;

भवानपि तथेत्येव पितरं सत्यवादिनम् ।
कर्तुमर्हति राजेन्द्र क्षिप्रमेवाभिषेचनात् ॥
ऋणान्मोचय राजानं मत्कृते भरत प्रभुम् ।
पितरं चापि धर्मज्ञं मातरं चाभिनन्दय ॥
(Ayodhya, CVII, 9, 10).

वृतो राजा हि कैकेय्या मया तद्वचनं कृतम् ।
अनृतान्मोचयानेन पितरं तं महीपतिम् ॥

(Ayodhya, CXI, 32).

Nay, Dasaratha himself understood and appreciated this lofty motive of Rama.

न चैतदाश्चर्यतमं यस्त्वं ज्येष्ठः सुतो मम ।
अपानृतकथं पुत्र पितरं कर्तुमिच्छसि ॥

(Ayodhya, XXXIV, 38).

Another aspect of the observance of truth was that he had himself renounced the throne and made a vow to go to the forest and live there for fourteen years.

तद्ब्रूहि वचनं देवि राज्ञो यदभिकांक्षितम् ।
करिष्ये प्रतिजाने च रामो द्विर्नाभिभाषते ॥

(Ayodhya, XVIII, 30).

कथं ह्यहं प्रतिज्ञाय वनवासमिमं गुरौ ।
भरतस्य करिष्यामि वचो हित्वा गुरोर्वचः ॥
स्थिरा मया प्रतिज्ञाता प्रतिज्ञा गुरुसन्निधौ ॥

(Ayodhya, CIX, 24, 25).

3. THE RIDDLE OF MANTHARA AND KAIKEYI.

The very first verse introducing Manthara is a marvel of art.

ज्ञातिदासी यतोजाता कैकेय्यास्तु सहोषिता ।
प्रासादं चन्द्रसंकाशमारुरोह यदृच्छया ॥ (Ayodhya, VI, 1).

The poet suggests that she was a royal slave of unknown parentage and brought up Kaikeyi from her childhood and thus prepares us for her low scheming ways and her fiercely protective affection for Kaikeyi. She got up the terrace of Kaikeyi's palace by chance. What fateful events depend on slight chances of life! She met Rama's nurse in the next terrace and found her to be bursting with joy (विदीर्यमाणा हर्षेण) about Rama's coronation. She got down at once in anger and grief and ran up to Kaikeyi out of affection for her (Ayodhya VII, 9). She felt also that her

fate was bound up with that of Kaikeyi (Ayodhya, VII, 22). Kaikeyi's first reaction was one of pleasure as she loved Rama. (see Ayodhya, VII, 34, 35 ; 13 to 15, 18). But soon Manthara worked upon her mind and filled it with fear and ire. She succeeded in getting Rama exiled. But Satrughna tried to kill her for the mischief wrought by her but Bharata told him that if he did so Rama would disown him. Thus she owed her life to Rama whom she tried to harm in all ways. Such are the ironies of life as pourtrayed by this master poet.

Both she and Kaikeyi were unwitting instruments of an overruling Providence. Bharadwaja divines this and tells it to Bharata (Ayodhya, XCII, 29, 30). I have already discussed Kaikeyi's character in full. Rama had the greatest respect and affection for her. (Ayodhya, CXII, 27 ; Aranya, XVI, 37). He bowed to Kausalya and to Sumitra and to her with equal reverence (Yuddha, CXXXI, 44).

One minor point is why the poet calls her मध्यमा माता (Aranya, II, 23 ; XVI, 37) In other places she is called मम माता कनीयसी or यवीयसी। In many places the order of the queens is stated as Kausalya and Sumitra and Kaikeyi (Bāla, LXXVII, 1 ; Ayodhya, X, 23 ; XXII, 30 ; LII, 6 ; LXX, 8 to 10 ; XCII, 15 to 25 ; Yuddha, CXXXI, 43 , Uttara CXII, 15, 16). The order is given as Kausalya and Kaikeyi and Sumitra in Yuddha, XLIX, 8. Sumitra is called मध्यमा in Ayodhya, LXX, 8 to 10. The weight of textual authority is in favour of regarding Kaikeyi as the youngest queen.

There is another minor riddle. When Kaikeyi entered the Hall of Anger (Kroodhāgāra) in her palace, the poet says that she threw away her ornaments.

अवमुच्य वरार्हाणि शुभान्याभरणानि च । (Ayodhya, IX, 56).

A distinction is made by some interpreters between the *subha ābharanas* (auspicious ornaments) which no married woman must put by and *bhoga ābharanas* (beautiful ornaments) which can be worn or put by. But I do not think that such a subtle distinction can be made and maintained. In the poem Valmiki says that

Sita, when she was being carried away by Ravana, threw down her *subhā* ornaments in her *uttariya* (upper garment). See Aranya, LIV, 2; Kishkinda, VII, 10, 14. See also Ayodhya, LXXVIII, 7, where girdles (meckhala) etc are enumerated as Subha bhoushanas (auspicious jewels).

4. THE RIDDLE OF SITA'S VALKALA (BARK DRESS).

There was a discussion some time ago in the columns of *The Hindu* of Madras as to whether Sita wore a *Valkala* (bark dress). The story in the Ramayana about Sita and Valkala is a poignant story revelatory of character. The poet says that the shameless Kaikeyi herself gave bark dresses to Rama in the presence of a crowd of persons!

अथ चीराणि कैकेयी स्वयमाहृत्य राघवम् ।
उवाच परिधत्स्वेति जनौघे निरपत्रपा ॥

(Ayodhya, XXXVII, 6).

Rama cast off his royal garments and wore them. Lakshmana also did so. Poor Sita, bred in beauty and refinement, looked on the Valkala with terror in her eyes, like a deer at the sight of a net.

अथात्मपरिधानार्थं सीता कौशेयवासिनी ।
समीक्ष्य चीरं सन्त्रस्ता पृषती वागुरामिवा ॥

(Ayodhya, XXXVII, 9).

The later verses are among the most poignantly verses in literature. Sita shrinkingly received the dress woven of grass from Kaikeyi's hands with tear-filled eyes and turned to her husband and said: "How do sages wear such dresses?" She knew that Rama had been accustomed to forest life before he won her as his bride. She tried to tie them round her person but was inexpert in doing so and failed. She put one of the dresses round her neck and held the other in her hands and felt shy and bashful. Then Rama tied it over her silk dress himself. All who were present there shed tears at this sight. They cried out: "Sita has not been commanded to go to the forest in exile.

Let us have the misery of witnessing your going into exile. This auspicious lady should not go from here like an ascetic." But all, the same Rama tied it round Sita as he knew that her desire would be to be dressed like him and behave like him.

सा व्यपत्रपमाणेव प्रगृह्य च सु दुर्मना ।
कैकेयीकुशचीरे ते जानकी शुभलक्षणा ॥
अश्रुतपूर्णनेत्रा सा धर्मज्ञा धर्मदर्शिनी ।
गन्धर्वराजप्रतिम भर्तारमिदमब्रवीत् ॥
कथ नु चीरं बध्नन्ती मुनयो वनवासिन ।
इतिह्यकुशला सीता सामुमोह मुहुर्मुहुः ॥
कृत्वा कंठे च सा चीरमेकमादाय पाणिना ।
तस्थौ ह्यकुशला तत्र व्रीडिता जनकात्मजा ॥
तस्या स्तत्क्षिप्रमागम्य रामो धर्मभृतां वरः ।
चीरं बबन्ध सीतायाः कौशेयस्योपरि स्वयम् ॥
बबन्धैव तदा चीरं सीतया तुल्यशीलया ॥

(Ayodhya, XXXVII, 10 to 14).

In regard to the last line the commentators miss the poet's touch sadly. Govindaraja says:

सीतयेति षष्ठ्यर्थे तृतीया ।

Maheswara Theertha and Tilaka say:

तुल्यशीलया अनंगीकृतनगरस्थित्या प्रेरितः ॥

When Rama tries to fit the dress on her, Sita out of bashfulness and respect begins to tie it round herself. The result was that both tie it round her! Even Vasishta who kept silent though in rage was swept off his feet by this piteous indignity perpetrated by Kaikeyi in regard to Sita. He cried out. "Sita need not go into exile. Let her sit on the Yuvaraja's throne. The wife is the husband. She is Rama's self. Let her reign in his stead. Or if she goes with Rama, let us all go with them. All the people, including Bharata, will go and live there. Oh Kaikeyi! You yourself may rule over this depopulated city with the trees as your subjects. The city without Rama is a forest, and the forest with Rama is our own city. Bharata ought not to rule over the Kingdom which has not been given to him with a full

heart. He ought not; if he is the king's son, behave towards you as a son. Even if you jump from earth to heaven, he, knowing as he does the legal right of the eldest son to the throne, will not act in a different way. You who love your son have done what is most painful to him. There is none on earth who will not follow Rama. You will see today how even cattle and serpents and deer and birds go with Rama, and the trees turn fondly in the direction in which he goes. I command you to give the best ornaments to Sita and take back the bark dress. Do not give the bark dress to her You demanded the exile of Rama alone. Let Sita have splendid dresses and decoration and live well-clad and well-decorated with Rama in the forest. Let her go in a chariot and with attendants as befit a princess. Let her go with splendid garments etc." (Verses 21 to 36). But the poet says that Sita did not turn her mind away from wearing Valkala because she wanted to look like her lord.

नैव स सीता विनिवृत्तभावा प्रियस्यभर्तुः प्रतिकारकामा ॥

(Ayodhya, XXXVII, 37).

The art of the poet now reaches an even higher level. All the persons cried out: "Fie on you Dasaratha!" Then the heart-broken prostrate king rose up in wrath and said, "Kaikeyi! Sita shall not go with this bark dress on. She is so tender and young and has always lived in refinement and delight. My *guru* rightly says that she is not fit for forest life. This noble daughter of a noble king—whom has she harmed? Why should she stand here in the assembly dressed in a bark dress like a mendicant and ascetic? Let her cast off the barkdress. I have not made any vow to the effect that she should go into exile with a bark dress on. Let her go in glory with precious jewels I, who am unworthy to live, have made a cruel vow bound by my love of truth. What you have now begun in your childishness will destroy me like the deadly red flower of fire sprung from a bamboo. What harm has Vaidehi done to you—the poor deer-eyed, soft-hearted Vaidehi? Is not the sin of Rama's exile enough? Why do you pile up more sins? (Chapter 48).

Then the king recovering his firmness ordered the officer in charge of the royal wardrobe to bring costly and splendid garments and jewels which would last Sita for all the fourteen years. Sita obeyed her father-in-law and put on fine garments and jewels and went shining in loveliness like the newly-risen morning sun.

राजा सत्वरमाहूय व्यापृतं वित्तसंचये ।
उवाच देशकालज्ञं निश्चितं सर्वतः शुचिम् ॥
वासांसि च महार्हाणि भूषणानि वराणि च ।
वर्षाण्येतानि संख्याय वैदेह्याः क्षिप्रमानय ॥
नरेन्द्रेणैव मुक्तस्तु गत्वा कोशगृहं ततः ।
प्रायच्छत्सर्वमाहृत्य सीतायै सममेव तत् ॥
सा सुजाता सुजातानि वैदेही प्रस्थिता वनम् ।
भूषयामास गात्राणि तैर्विचित्रैर्विभूषणैः ॥
व्यराजयत वैदेही वेश्म तत्सुविभूषिता ।
उद्यतोंऽशुमतः काले खं प्रभेव विवस्वतः ॥

(Ayodhya, XXXIX, 14 to 18).

The poet suggests later on also that Sita was wearing ornaments.

नूपुरोद्घुष्टहेलेव खेलं गच्छति भामिनी ।
इदानीमपि वैदेही तद्रागान्न्यस्तभूषणा ॥ (Ayodhya, LX, 19).

That was also why when Bharata saw the ground on which Rama and Sita lay down in Guha's realm, he saw tiny bits of gold and silken threads sticking to the grass. The poet's wonderful imagination remembers to bring out and record this minor fact in such a beautiful manner!

मन्ये साभरणा सुप्ता सीतास्मिन् शयनोत्तमे ।
तत्र तत्र हि दृश्यन्ते सक्ताः कनकबिन्दवः ॥
उत्तरीयमिहासक्तं सुव्यक्तं सीतया तदा ।
तथाह्येते प्रकाशन्ते सक्ताः कौशेयतन्तवः ॥

(Ayodhya, LXXXVIII, 14, 15).

We must also bear in mind that the poet says that when Sita threw away a portion of her upper garment and jewels when

she was being carried off by Ravana, the upper garment was a silk garment of golden tint.

तेषां मध्ये विशालाक्षी कौशेयं कनकप्रभम् ।
उत्तरीयं वरारोहा शुभान्याभरणानि च ॥ (Āranya, LIV, 2,.

Further, when she was in the Asoka Vana, she wore a few ornaments which married women should necessarily wear and tied the others to the branches of the tree under which she lived in the Asokavana

I must also point out that Sita treasured up her *Chudaman* (head-ornament) and gave it to Hanuman to be carried to Rama. I shall refer to it later on in this work.

5. THE RIDDLE OF SUMANTRA

Sumantra plays a mysterious and noteworthy but largely silent part in the Ramayana. But in the few places where he speaks out, the poet lets us have a peep into his inner nature, whatever was his calm exterior. He was the guide, philosopher and friend of Dasaratha and Rama. He was both minister and charioteer. He had access at all hours to the inner apartments of Dasaratha and Rama. He was fully in the know of all things and is called by the poet पुराणवित् (Ayodhya, XVI, 1) and it was he that informed Dasaratha about the prophecy by Sanatkumara that Rishyasringa's performance of the Putra Kameshti would bring about the birth of four sons to Dasaratha. It was he that was sent by Dasaratha to bring Rama when the Sabha approved of Dasaratha's nomination as Yuvarajah. (Ayodhya, III, 22). It was he that went to bring Rama for the coronation, when Kaikeyi asked him to bring Rama without specifying the purpose. (Chapter XIV of the Ayodhya Kanda). It has been well pointed out that Sumantra who knew the secret of the avatara as narrated by Sanatkumara had the the great happiness of seeing Rama and Sita together like Vishnu and Lakshmi and thus had a glimpse of the supreme vision which can be seen only in paradise.

तं वैश्रवणसंकाशं उपविष्टं स्वलंकृतम् ।
ददर्श सूतः पर्यंके सौवर्णे सोत्त च्छदे ॥

वराहरुधिराभेण शुचिना च सुगन्धिना ।
अनुलिप्तं परार्घ्येन चन्दनेन परंतपम् ॥
स्थितया पार्श्वतश्चापि बालव्यजनहस्तया ।
उपेतं सीतया भूयः चित्रया शशिनं यथा ॥
तं तपन्तमिवादित्यं उपपन्नं स्वतेजसा ।
ववन्दे वरदं वन्दी विनयज्ञो विनीतवत् ॥

(Ayodhya, XVI, 8 to 11).

It is at the end of Chapter 34 that the poet says that even such an old philosophic calm person as Sumantra swooned when he saw all except Kaikeyi crying and Rama preparing to depart after renouncing the kingdom.

। रुदन् सुमन्त्रोऽपि जगाममूर्छाम् । (Ayodhya, XXXIV, 51).

When he got up from his swoon and saw the scene, he tried to appease her and finally burst into a torrent of invectives against Kaikeyi and even referred to the evil nature of her mother !

इति सान्त्वैश्च तीक्ष्णैश्च कैकेयीं राजसंसदि ।
सुमन्त्रः क्षोभयामास भूयएव कृतांजलिः ॥

(Ayodhya, XXXV, 34).

It was he that drove Rama and Sita and Laxmana in the car away from Ayodhya and was eventually sent back by Rama with an affectionate touch with his right hand. (स्पृशन् करेणोत्तमदक्षिणेन). He went with Bharata to bring Rama back. Finally, he had the supreme happiness of seeing the coronation of Sri Rama.

6. THE RIDDLE OF THE AGE OF RAMA AND SITA.

There has been some discussion as to what Dasaratha meant by the word ऊनषोडशवर्षः in regard to Rama in Bāla, XX, 2. It means less than 16 I think that we may take it that Rama was about 16 years of age at the time of his marriage. Mareecha says that Rama was then 12 years of age (Aranya, XXXVIII, 6). There is the definite statement of Sita that at the time of Rama's going into exile 12 years after marriage he was 25 years of age and she was 18 years of age.

ममभर्ता महातेजा वयसा पंचविंशकः ।

अष्टादश हि वर्षाणि मम जन्मनि गण्यते ॥

(Aranya, XLVII, 4, 10).

But an element of confusion is introduced by Dasaratha's referring to वर्षे पंचदशे पुनः, (Ayodhya, LXIV, 69) and by Kausalya's saying that he was 17 years old when he was exiled.

दशसप्त च वर्षाणि तव जातस्य राघव । (Ayodhya, XX, 45).

Some commentators say that the word जातस्य refers to Rama's *upanayana* which is tantamount to a second birth ! Others give yet more curious explanations. Very possibly she had in mind the idea that she was hoping that her life would be a happy and protected life after he became a major.

It is clear from the poem that both Rama and Sita were young at the time of marriage. Sita herself says :

बालां बाल्येन संप्राप्तां भार्यां मां सहचारिणीम् ।

(Yuddha, XXXII, 20).

नप्रमाणीकृतः पाणिर्बाल्ये बालेन पीडितः ॥

(Yuddha, CXIX, 16).

Can we say then that he was 13 years old and she was 6 years old then, as is inferable from Aranya, XLVII, 4, 10 quoted above ? The words in XLVII, 10, are :

अष्टादश हि वर्षाणि मम जन्मनिगण्यते ।

We do not know what was the age of the baby Sita when Janaka found her as he was ploughing the sacrificial ground. If we take her to be a child 2 years of age, she was probably 8 years of age at the time of her marriage and was thus a *Kanya* eligible for marriage. अष्टवर्षा भवे कन्या ।. Strangely enough she says in Ayodhya, CXVIII, 34 that she had reached the marriageable age.

पतिसंयोगसुलभं वयो दृष्ट्वा पिता मम ॥

Govindaraja interprets this natural statement in an extraordinary way and says that she had reached an age when she had attained puberty and craved a husband ! The word used is संयोग

(wedding) and not संभोग (sex-life). Maheswara Theertha says more appropriately:

पाणिग्रहणोत्सवयोग्यं वयः ।

Tilaka also says:

पाणिग्रहणोचितम् ।

The word रेमिरे in Bāla, LXXVII, 15, need not be confined to a sexual meaning. Very possibly Rama was about 16 years of age and Sita was 8 to 10 years age at the time of their marriage.

7. THE RIDDLE OF THE TRUTHFULNESS OF RAMA AND SITA.

It is said that in Ayodhya, XL, 46, 47

(नाश्रौषमितिराजानमुपालब्धोऽसि वक्ष्यसि ।)

Rama advised the utterance of an untruth by asking Sumantra to tell Dasaratha (who asked him to stop the car carrying Rama) that he did not hear the King's words If Rama advised such a reply when Sumantra was blamed for driving the car away to avoid the agony of the heart-rending scene of separation, the departure from truth would be venial But the more correct meaning is that Rama asked Sumantra to say to the king that he heard the command but disobeyed it so as to terminate the scene of agony. Or the meaning may be : " Tell Dasaratha that I did not heed the order and asked you to drive the car ".

It is also to be noted that Vasishta, when he sent messengers to fetch Bharata and Satrughna, asked them not to tell Bharata about the exile of Rama or the death of Dasaratha. (Ayodhya LXVIII, 8). When Bharata asked them about Dasaratha and others, they gave an evasive reply.

कुशलास्ते नरव्याघ्र येषां कुशलमिच्छसि ।
श्रीश्चत्वां वृणुते पद्मा युज्यतां चापिते रथः ॥

(Ayodhya, LXX, 12).

Another incident is Rama's telling Surpanakha that Lakshmana was an अकृतदार (unmarried) and might be asked to marry her. Govindaraja says that it means असहकृतदारः (i e. with his wife

not by his side.) Such attempts miss a comprehension of the playful mood of Rama. Surpanakha is a lustful wanton with whom Rama and Lakshmana have a little fun. There is no need to discuss any abstract principles of truthfulness in this connection.

In regard to Sita it is said that when the demonesses asked her who was speaking to her, she said "How can I know the ways of demons? You know who he is. A serpent knows a serpent's feet. I also am afraid. I do not know him. I think that he is a Rakshasa". It is argued that this reply was an untruth. Sita knew that the questioners also were there just like herself and saw him give her a ring and also saw him take his giant form (Viswaroopa) and wanted to convict Hanuman out of her mouth and get him killed by Ravana. When the uttering of a fact will lead to the loss of a life, the non-uttering of it is not a lie. Of course if one could speak out the fact and has the power to save the life it is the highest attitude. Sita was not then acting as the omnipotent supreme goddess but as an ordinary human being. Where the option is between evasion of truth or untruth and the death of another as its consequence of the utterance of the truth, the truth should not be uttered. No nation exalted truth more than the Hindus. सत्यान्नास्ति परो धर्मः । Rama exalts it on many occasions. Sita also does so in Aranya, IX, 3, Yet what is the exact nature of truthfulness? Manu says:

सत्यं ब्रूयात्प्रियं ब्रूयान्नब्रूयात्सत्यमप्रियम् ।
प्रियं च नानृतं ब्रूयादेषधर्मस्सनातनः ॥ (Manu, IV, 38).
शूद्रविट्क्षत्रविप्राणां यत्रर्तोक्तौ भवेद्वध ।
तत्र वक्तव्यमनृतं तद्धिसत्या द्विशिष्यते ॥ (Manu, VIII, 104).

The Gita says:

अनुद्वेगकरं वाक्यं सत्यं प्रियहितं च यत् ॥ (XVII, 15).

Sankara says in *Prasnotharamalika*: वाक्यं भूतहितं सत्यम् The Tirukurial, which is the most famous of Tamil poems, says:

"வாய்மை யெனப்படுவது யாதெனின் யாதொன்றுந்
தீமையிலாத சொல்." (XXX, 1)

(Truth is that which harms none). If Sita had resolved to protect Hanuman up to the point of killing Ravana by her power of purity, she could adopt the highest standard of absolute truth. But she had resolved not to do so.

असंदेशात्तु रामस्य तपसश्चानुपालनात् ।
न त्वां कुर्मि दशग्रीव भस्म भस्मार्हतेजसा ॥

(Sundara, XXII, 28).

She could not allow Hanuman to be slain by Ravana and so she adopted the standard of relative truth. I do not attach much importance to the stock explanation given by the commentators who quote a verse containing a low standard of truth.

विवाहकाले रतिसंप्रयोगे प्राणात्यये सर्वधनापहारे ।
मित्रस्य चार्थेऽप्यनृतं वदेयु. पंचानृतान्याहुरपातकानि ॥

Sita was not anxious about her own life but about the life of Hanuman. An evasive answer or even an inexact statement would not be a lie if it is prompted by a desire to prevent the killing of a person It is a truth as tested by a relative test. Hanuman immediately afterwards gave out the bare truth as tested by the absolute test (दासोऽहं कोसलेन्द्रस्य) as he felt and said that he was more than a match for Ravana.

नरावणसहस्रं मे युद्धे प्रतिबलं भवेत् । (Sundara, XLII, 35).

I am not prepared to accept the view that Sita behaved like an ordinary human being and spoke a lie under the stress of fear. She was a perfect being and what she spoke was the truth because a lie uttered to save another's life is not a mere venial lie but is no lie at all and is a sinless act. The words "अश्वत्थामा हतः कुंजरः" (Kunjārah uttered *voce sotto*) in the *Mahābhārata* were on a different footing altogether owing to the inspiration of a different motive and the operation of a different set of circumstances.

Of late an attempt has been made by sheer ingenuity of interpretation to show that Sita spoke only the truth though the

demonesses did not understand aright what she said. According to this view, the verses would mean :

ममविज्ञाने भीमरूपाणां रक्षसां कागतिः (ते न जानन्ति ममभावम्) । यूयमेवाभिजानीत योऽयं यद्वा करिष्यति (लंकादहनसमये तदनन्तरं च तत्स्वरूपः युष्मदक्षिगोचरो भविष्यति, अहिरेव अहेः पादान् विजानासि न संशय. (अहं तस्याशयं जानामि । अहमप्यस्य भीताऽस्मि किं नैनं जानामि कोन्वहं किं (इति काकुः) अहमप्यस्य भीतास्मि न, परंतु एनं जानामि कोन्वयम् । वेद्मिराक्षसं (रक्षस्संबन्धिवृत्तान्तपरिज्ञानार्थम् । आगतम् । कामरूपिणं एव एनं वेद्मि ।

(How can you demons know my heart? You will know later who he his and what he will do. Only a serpent can know the feet of a serpent, i.e. only I can know his aim. Am I afraid of him? (Or I am not afraid of him.) I know who he is. He has come here to know the doings of the Rakshasas).

This method of dealing with the text is novel but not acceptable. Not a single commentator has adopted such a view till now. It tries to solve the problem by trying to annihilate it.

I do not agree with those who try to make out that Sita was a mere human being with ordinary human fears and faults and spoke a venial lie under the stress of fear or with those who try to prove that she spoke only the absolute truth as she knew it. To save the life of Hanuman she gave an evasive answer to those who tried to get him convicted and killed with the help of words dragged out of her mouth. An evasive answer to save a life is truth according to all relative ethical standards though it may not be so on the basis of an absolute standard of truth. It is not an excusable lie but is truth on the ordinary ethical plane.

8. THE RIDDLE OF RAMA'S LOYALTY TO SITA.

The world has venerated Rama as much for his perfect loyalty to Sita as for his perfect truthfulness. Yet Mr. C. V. Vaidya seems to revel in trying to show that Rama had many wives. He refers to Ayodha, VIII, 12.

हृष्टाः खलु भविष्यन्ति रामस्य परमाः स्त्रियः ।
अप्रहृष्टा भविष्यन्ति स्नुषास्ते भरतक्षये ॥

Govindaraja explains स्त्रियः as meaning परिचारिकाः (maid-servants), though in commenting on Yuddha, XXI, 3, he says also that the plural स्त्रियः may be honorific and may mean only Sita (पूजार्थं बहुवचनम्). He gives the latter explanation for the plural स्नुषा.. Theertha says that स्त्रियः refers to Sita's friends (सीतासख्यः). That Janaka sent many handmaids to accompany and save Sita is stated in Bala, LXXIV, 6. See also Ayodhya, XLII, 15.

यस्सुखेषूपधानेषु शेते चन्दनरूषितः ।
वीज्यमानो महार्हाभिः स्त्रीभिर्मम सुतोत्तमः ॥

The poet mentions only one queen for Rama. After she was sent away to Valmiki's Asrama, Rama had a golden image of Sita made for his Aswamedha sacrifice. If he had another queen by his side, he would not have done so. Kalidasa calls him अनन्यजानी (one with only one wife—Raghuvamsa, XV, 6,)

Mr. Vaidya refers also to another verse:

भुजैः परमनारीणामभिमृष्टमनेकधा । (Yuddha, XXI, 3).

Here also नारी refers obviously maidservants This becomes clearer when we remember Yuddha, XXI, 5).

शयने चोत्तमांगेन सीतायाः शोभितं पुरा ॥

Govindaraja strikes out another path also and says that the poet refers to Sridevi and Bhoodevi and Neeladevi in Vaikunta. But why should tne poet suddenly think of Rama's godhead in that context?

The poet expressly says that Sita was the only wife of Rama. (Uttara, XCIX, 8). Why, then, does Mr. Vaidya wish to break a hoary text and a hoary tradition?

9 THE RIDDLE OF LAKSHMANA'S FAST AND VIGIL.

The popular belief is that for 14 years Lakshmana fasted and kept awake both because he wanted to guard Rama and Sita day and night and because Indrajit had a boon—though not known to Lakshmana—that he could be killed only by his

father-in-law who fasted and was sleepless for fourteen years. These theories are interesting but have no foundation in the poem. Lakshmana kept awake only on the first night talking to Guha (Ayodhya, LI, 26). Ayodha, Prakshiptā Sarga after XCV 34 to 37, Aranya, I, 22, and Sundara, XXXVI, 4, show that Lakshmaná was taking food like Rama and did not fast for 14 years.

10. THE RIDDLE OF GUHA.

Guha belonged to the Nishāda caste (Ayodhya, L, 32). Yet he is called as Rama's *sakha,* i.e. friend (Ayodhya, L, 32). Rama embraced him (Ayodhya, L, 41). Thus Rama treated all good and pure people alike as his own beloved self and made no distinctions among his devotees. This is seen in the Sabari episode also.

11. THE RIDDLE OF THE JOURNEY OF RAMA AND SITA AND LAKSHMANA.

In Aranya, XI, it is said that Rama went first followed by Sita who was followed by Lakshmana. This is utilised for an allegorical interpretation to the effect that Sita is Māya and hides Brahman (Rama) from the Jiva (Lakshmana) who could see God only by her grace. But travels do not always take place with people proceeding in a particular order In Ayodhya, LV, 12, the order was Sita and Rama and Lakshmana. In Ayodhya, LV, 27, 28, it was Lakshmana, Sita and Rama. This view stands justified by the words of Lakshmana in Ayodhya, XXXI, 23, and the words of Sita in Ayodhya, XXVII, 6.

12. THE RIDDLE OF BHARADWAJA'S FEAST

Bharadwaja feasted Bharata's army with delicious divine viands by the power of his *tapas* (Ayodhya, XCI, 22, 23, 57, 58) Later on, after Rama is feasted by Baradwaja, the sage asks him to seek a boon. Rama asks that the trees on the way to Ayodhya may bloom with flowers and bear fruits out of season. The boon is granted and tapas (penance) effect at once (Yuddha, CXXVII, 19, 20). Bhavabhuti says well:

ऋषीणां पुनराद्यानां वाचमर्थोऽनुधावति ॥

BOOK IV

Riddles in the Aranya Kanda.

1. THE RIDDLE OF AGASTYA'S ASRAMA.

In Chapter XIV of the Aranya Kanda, Rama's visit to Agastya's asrama is described It is stated there that various *sthānas* (shrines) of various Gods existed there. The question raised by Govindaraja is why Siva's shrine is not stated in that group. He arrives at the fanatical sectarian conclusion that Siva is therefore not worthy of worship. I have shown in Part I of this work that Valmiki treats all the members of the Trinity (Trimurthi) with equal reverence. Karthikeya's shrine is mentioned in Chapter XIV above and Govindaraja himself refer to all alternative reading in regard to the 67th stanza viz. विष्णो स्थानं महेशस्य instead of the extant reading विष्णोः स्थानं महेन्द्रस्य). Another explanation is that सोम in Verse 18 is Siva (उमया सहितः). A yet another explanation is that Agni in verse 17 is Rudra Tilaka says अग्निरत्र रुद्रः. It seems to me that the proper way of looking at the matter is that the list of the deities in Chapter XIV is only illustrative and not exhaustive. For instance, Gayatri alone is mentioned. Tilaka says .

गायत्रीति सरस्वतीसावित्र्योरुपलक्षणम् ।

Why should Lakshmi be omitted? Can we infer from this that Lakshmi is not fit to be worshipped? Why should Parvati be omitted?

Mr. C. V. Vaidya refers to what he regards as an interpolation implied in the fact that in Canto XI of the Aranya Kanda Agastya's asrama is said to be somewhere north of Panchavati while in Canto XLI of the Kishkindha Kanda it is said .

तस्यासीनं नगस्याग्रे मलयस्य महौजसम् ।
द्रक्ष्यथादित्यसंकाशमगस्त्यमृषिसत्तमम् ॥

(Kishkindha, XLI, 16).

The confusion is increased by the alternative explanation is given by Tilaka.

यद्यपि पंचवटीत उदग्भागोऽगस्त्याश्रमः पूर्वमुक्तस्तथाप्यत्रापि बोध्यः । वाल्मीकेरनेकदेशेष्वाश्रमवत् । समाननामाऽन्य एवायमित्यन्ये ।

Agastya is the sage who went from North India to South India and is connected intimately with Tamil literary tradition. I see nothing strange in his having an asrama in each of two places and fail to see why any one should feel upset by such a fact He is described thus in Aranya XI, 83.

दक्षिणा दिक्कृता येन शरण्या पुण्यकर्मणा ॥

His conquest of the Vindhya mountains probably complies his having been the first to cross them He seems to have settled on the banks of the Godavari and later on on the banks of the Kaveri and the Tamraparni also without returning again to North India It may be noted that Valmiki also seems to have had two asramas—one on the banks of the Tamasa (Balakanda, II, 3) and another at Chitrakuta (Ayodhya, LVI, 16) Viswamitra had various asramas (see Bala Kanda, XXIX, 3, XXXIV, 10). Matanga also had two asramas (Aranya, LXIX, 8, LXXIII 28).

2. THE RIDDLE OF SURPANAKHA.

The Surpanakha episode is one of the many examples of the wonderfully creative inventiveness of Valmiki's imagination. The story of her lasciviousness is a cleverly contrived prelude to the story of the lustful abduction of Sita by Ravana and gives ample scope to the poet to make the best of a situation which could afford him an ample opportunity for a comic pourtrayal. Rama and Lakshmana crack jokes at her expense The poet says that she had no humour in her mental composition, (परिहासाविचक्षणा—Aranya, XVIII, 13). He probably suggests that the cruel and egoistic Rakshasas were not capable of humour.

There is nothing for adverse criticism in Lakshmana's cutting off her nose and ears, when she had tried to murder Sita. Rama told him.

राक्षसीं पुरुषव्याघ्र निरूपयितुमर्हसि । (Āranya, XVIII, 20).

Earlier yet Lakshmana had meted out a similar punishment to Tataka.

सौमित्रिरकरोत्क्रोधाद् धृतकर्णाग्रनासिकाम् ॥

(Bāla, XXVI, 18).

After Jātayu's death, Lakshmana had a similar experience when a demoness named Ayomukhi who embraced Lakshmana and asked him to live with her.

एवमुक्तस्तु कुपितः खड्गमुद्धृत्य लक्ष्मणः ।
कर्णनासौ स्तनौ चास्या निचकर्तारिसूदनः ॥

(Āranya, LXIX, 17).

It is to be noticed also that Surpanakha stooped to lying when she went to Ravana. She hid her love for Rama and told him about the beauty of Sita and said that she wanted to secure her for his harem and was disfigured by Lakshmana when she tried to do so. (See canto 34 of the Aranya Kanda).

3. THE RIDDDE OF RAMA'S STEPPING BACK.

The question is asked and debated why Rama stepped back during the battle with Khara.

अपासर्पत्प्रतिपदम् । (Aranya, XXX, 23).

I see nothing for explanation in a strategic retreat. Govindaraja says that Rama stepped back as Khara came near with blood spurting from him and Rama wanted space to hurl the fatal arrow.

4 THE RIDDLE OF THE GOLDEN DEER.

It is asked how the divine Rama could not have seen through the disguise of Mareecha. The poet is not bothered by such metaphysical subtleties but proceeds with the magic of his imaginative creation. Mareecha's disguise is a portion of the unfolding of the drama of fate. See Aranya, XLIII, 22.

5. THE RIDDLE OF SITA'S ABDUCTION.

In this matter Valmiki's poetic art is admirable and his version has a refreshing naturalness. Later poets are puzzled by the need to reconcile the human and the divine aspects of the incarnation. In the Adhyatma Ramayana it is said that Rama asked Sita to disappear into the fire for a year, leaving a shadow Sita to be abducted by Ravana! Kambar makes Ravana remove Sita along with the ground upon which she stood

and without touching her. But Valmiki takes a natural course and yet maintains the purity and nobility and divinity of Sita unimpaired. See Aranya, XLIX, 22; Kishkinda, XXXVII, 61. If there was only a shadow-Sita in Lanka, the scene of Sita's entering the fire would lose all its poignancy.

Even proceeding on the plane of divinity, the loftier view to take is that Sita herself willed to go to Lanka to see if Ravana would change his ways and avoid destruction at Rama's hands, especially as Rama had sworn the death of all evil-minded demons (Aranya, X, 17 to 19). Why should all the inhabitants of Lanka die because of Ravana's evil ways? All of them were as much the children of the mother of the universe as any other children. Sita was Mercy Incarnate.

अनुग्रहमयीं वन्दे नित्यमज्ञातनिग्रहाम् ।

Was not such a mission of mercy present to the mind of Sita when she pressed Rama to take her with him? Was not her presence the cause of the mild fate of Kākāsura? As already pointed out by me, her protection of the seekers of refuge was absolute and unconditional. It was she that took the most merciful view of erring and sinful beings ever recorded in literature.

पापानां वा शुभानां वा वधार्हाणां प्लवंगम ।
कार्यं करुणमार्येण नकश्चिन्नापराध्यति॥ (Yuddha, CXVI, 45).

I wonder if there was not a reference to her mission of softening hard and sinful hearts when she told Rama.

अग्रतस्ते गमिष्यामि मृद्नन्ती कुश कंठकान् ।

(Ayodhya, XXVII, 6).

A minor riddle is why Lakshmana spoke in words of anger to Sita when she spoke scornfully to him as he refused to go away from his duty of protecting her even after hearing Mareecha's simulated cries of "Sita" "Lakshmana". Some critics praise Kambar for the reverential way in which he makes Lakshmana address Sita even under such provocative language from her. But Valmiki's as usual takes a more natural and human line, though Kambar's approach, though a bit artificial, has a solemn beauty of its own.

6. THE RIDDLE OF JATAYU

Jatayu makes his first appearance in the poem in Aranya, XIV, and promises to protect Sita. That he and Sampati could assume human forms is clear from Kishkindha, LX, 20. He is said to have been a comrade of Dasaratha. Thus Jatayu is no more a mere bird than Hanuman is a mere monkey. Valmiki keeps the story at a human level throughout by humanising God and by lifting some of the animals and birds to a human level. Rama performs Jatayu's obsequies and Sampathi offers an oblation of water to Jatayu's *manes*. Valmiki says in two famous verses :

यागतिर्यज्ञशीलानामाहिताग्नेश्च या गतिः ।
अपरावर्तिनां याच या च भूमिप्रदायिनाम् ॥
मया त्वं स मनुज्ञातो गच्छलोकाननुत्तमान् ।
गृध्रराज महासत्त्व संस्कृतश्च मया व्रज ॥

(Aranya, LXVIII, 29, 30).

The commentators take अपरावर्तिना to mean Sanyasis or muktas. It may mean also those who die valiantly without turning back in a righteous battle. These also are said to go to paradise beyond the solar orb.

द्वाविमौ पुरुषौ लोके सूर्यमण्डलभेदिनौ ।
परिव्राड् योगयुक्तश्च रणे चाभिमुखो हतः ॥

Rama's reading of Jatayu's character is natural and admirable and gives us the real key to Jatayu's character and a real insight into Rama's character as well.

सर्वत्र खलु दृश्यन्ते साधवो धर्मचारिणः ।
शूराः शरण्यास्सौमित्रे तिर्यग्योनिगतेष्वपि ॥

(Aranya, LXVIII, 24).

Sita's embracing and weeping over the dying Jatayu is a natural and noble act for which the metaphysical explanations given by the commentators are not needed at all.

7. THE RIDDLE OF RAMA'S GRIEF FOR SITA.

It is often asked how, if Rama was incarmate Godhead, he could bewail and bemoan the abduction of Sita like an ordinary

man. The poet's mingling of the human and the divine angles of vision enables him to combine supreme poetry and supreme spirituality in a manner which is not seen in any other poet in the world in such a wonderful measure. Love in separation (Vipralambha singara) is the highest and most appealing aspect of love and Valmiki excels in its delineation.

BOOK V

Riddles in the Kishkindha Kanda.

1. THE RIDDLE OF THE VANARAS AND THE RAKSHASAS AND OF KISHKINDHA AND LANKA.

We would be doing violence to the genius of the poet if we regard the Vanaras and the Rakshasas as mere monkeys and demons. The poet says that both are *Kamarupas* and could assume human forms at will He says about both that they know Māyā and says further about the Vanaras that they are knowers of policy and are wise.

मायाविदश्च शूरांश्च वायुवेगसमान् जवे ।
नयज्ञान् बुद्धिसंपन्नान् विष्णुतुल्यपराक्रमान् ॥

(Bāla, XVII, 3).

See also Kishkindha, III, 2, IV, 9, XIX, 10; Yuddha, II, 14; LXX, 79; LXIX, 86, 84; CXXVIII, 19, CXXX, 42; CXXXI, 32; in regard to Vanaras. See Aranya, XVII, 22; XLVI. 2, XLIX; 6, Yuddha XX, 14; XL, 27; XLIV, 39, XLVI, 9; LXV, 41, Uttara, XV, 9, in regard to Rakshasas.

What is the secret of the art of the poet in making them like and yet unlike men. In the Madhuvana scene in Sundara X, 55, and elsewhere the simian traits are stressed. But in the Kishkindha Kanda the Vanaras are described as wearing fine garlands and clothes (XII, 15, XVI, 16; LVII, 26). Vali were a golden garland. His *sibika* (palanquin) was a marvel of art (Kishkindha, XXXVIII, 10, 11, 12). Sugriva plighted comradeship with Rama before the God of Fire. He cremated Vali and

wore a wet cloth when he performed Vali's obsequies. (Kishkinda XXV, 49, 50). Hanuman wore a white cloth when he first met Sita and was learned in Sanskrit Vedas and grammar (Sundara, XXXII, 1; Uttara, XXXVI, 46 to 48). He was also an expert in the medical science and knew precious herbs. In the Sundara Kauda Hanuman prayed to various gods before beginning his search for Sita. In the Uttarakanda (XL, 15 to 20) we are told about his devotion to God. Vali was devoted to Sandhyā worship. How could mere monkeys have such traits? We are told also about the fondness of the Vānaras for wine (Kishkinda XXXIII, 7; XXXIV, 7). The Vānaras could sing and play many musical instruments (Kishkinda, XXVII, 27; XXXIII, 20). The coronation of Sugriva as described in Kishkindha, XXVI, is an exact counterpart of the coronation of Rama as described later on. The Vanaras lived in a fort and had flags and machines.

In the case of Rakshasas also, we must remember that they were performers of elaborate yāgas (sacrifices), though they tried to destroy the yāgas of the Aryan sages. (Yuddha LVII, 22; LXXIII, 17, 18). They had Vedic chants before dawn (Aranya, XLVII, 13; Sundara, IV, 10, 12, 13; V, 9; XVIII, 2; Yuddha X, 8, 9, 16; LVII, 22; LXXIII, 17, 20, LXXX, 11, 16) Ravana is described as expert in Veda Vidya and swakarma.

वेदविधाव्रतस्नातः स्वकर्मनिरतस्सदा । (Yuddha, XCIII, 63).

Nay, he was cremated in accordance with the rites as laid down by the sages and the sastras.

शास्त्रदृष्टेन विधिना महर्षिविहितेन च । (Yuddha, CXIV, 108).

Lanka was the home of a very great and refined, though sensual and vicious and cruel civilisation. They had an unbridled license in matters of food and sex They had even cannibalistic tastes They wallowed in sensuality and were given to cruelty for cruelty's sake.

इन्द्रियाणीन्द्रियार्थैस्तु पंचपंचभिरुत्तमैः ।

तर्पयामास मातेव लंका रावण पालिता ॥ (Sundara, IX, 29).

Hanuman was wonderstruck at the glory of Ravana but felt that it was only evil in unrighteous power. (Sundara, XLIX, 17 to 19).

Nay, after describing Ravana's harem, he called the life there the life of beasts.

नशक्या प्रमदानष्टा मृगीषु परिमार्गितुम् । (Sundara, XI, 46).

Thus the Māyā theory has enabled the poet to pass over the gulf that would otherwise have been impassable between men and Vanaras and between men and Rākshasas. It enabled him to diversify his narrative by the introduction of Vanaras and Rakshasas without in any way lessening its human interest and value.

It may be mentioned further that though Viradha was buried (Aranya, IV, 20, and 26), cremation was the rule in Kishkindha and Lanka My view is that the Vanaras must have been an Aryan colony which settled down in South India and was cut off from their brethren in North India. There was no real racial difference between North India and South India. Valmiki uses the terms *ārya* and *anārya* in terms of praise and blame like the English words noble and ignoble. In his hands they have no racial implications at all.

The North Indian Aryas (I use the term as it has been used till now) had settled in fertile lowlands and had achieved great progress but the early Aryan immigrants into South India lived in the Central and Southern uplands and forest tracts. The Vanaras had only crude weapons

Very possibly Dandakaranya comprised the Maharashtra. Even to this day the religious *Sankalpa* (enumeration of place and time) at the commencement of a religious ceremony in Mahārashtra says *asmin Dandakāi anya dese* (in this Dandaka forest-tract). Nasik is shown as the ancient Panchavati of the Ramayana. The poem of Valmiki describes the Godavari river as adjoining Panchavati. The great scholar E. F. Pargiter says that "Dandaka . . . appears to have been a general name which comprised all the forests from Bundelkhand to the river Krishna" (page 231 etc. of the journal of the Royal Asiatic Society, 1894). So far as Kishkindha is concerned, Valmiki's poem clearly says that it was near Pampa. Tradition rightly identifies Kishkindha

with Anegundi on the left bank of the Tungabhadra river. We are shown near Hampi in the Bellary District in the Madras Presidency the Rishyamooka and Matanga hills.

A very early Aryan colony had evidently settled itself in Lanka (Ceylon) Dharmakirti affirms the identity of Sinhala and Lanka. Probably Simhala was the name of the island and Lanka was the name of its capital city. Kadirgama in Ceylon is only Kartikeyagrama. There is a tradition that Subrahmanya slew Tārakāsura there. In Skandapurana (Maheswara Khandam, Kumarikakhandam, Chapter XXI, Verse 24) Tarakasura's capital is said to have been near the seashore (महीसागरकूलस्थम्). Rama's attack on Ravana was a later event. There is a tradition in Tamil literature that a portion of South India south of the Kumari river (49 nādus in all) were engulfed by the ocean. It is not unlikely that the western portion of Lanka also got submerged then. But the fact that Ceylon as it is now was Lanka and was an island adjoining India cannot be disputed at all. Ancient Tamil literature refers to Kodi (Dhanushkodi) and the ancient Tamil classic *Silappadikaram* refers to Karan (Khara) and *Manimekalai* refers to the building of Rama's bridge and his destruction of Ravana.

It is no doubt true that the Ramayana describes Lanka as being one hundred yojanas (800 miles) from the main land. But we cannot take this figure as one arrived at by any measurement. In Bālakanda IV, 7, Ayodhya is said to have been 12 yojanas (96 miles) in length and 3 yojanas (36 miles) in width. Lanka is described in the poem as 100 yojanas long and 30 yojanas broad. (Yuddha, XXXIX, 20).

Mr. N S Adhikari says in his *Lankha of Ravana* that Lanka was probably the present Sumatra. Mr. V. H. Vader thinks that it was the present Malaya Dwipa (Maldives). Very strangely Mr. M. V. Kibe propounds a theory that Lanka was a peak visible from Amarakantak, the source of the Narmada (Narbadda), and that the marsh surrounding it was described by the poet as the ocean. This is untenable as Valmiki describes the Vanara army as going southwards from Kishkinda to Mahendra

and thence to Lanka. On the whole the identity between Lanka and Ceylon is undeniable. In the Tamil classic *Silappadikaram* King Gajabahu of sea-girt Ceylon (கடல சூழ் இலங்கை வேந்தன) is said to have been present when King Cheran Senguttuvan built a shrine for Kannaki. This shows that Lanka was an island near the Chera territory. The Sinhalese were later Aryan immigrants into Ceylon. There were frequent intermarriages between Sinhalese Kings and the South Indian Kings. In the Devaraja Vihara built at Dambulla by King Walagambahu about 104 B.C. we find the statues of Vishnu, Ganesa, Kartikeya, Vibheeshana and Buddha!

A doubt was sought to be cast upon the identity of Ceylon and Lanka by the fact that Bhaskararoya and Varahamihira say that the Ujjayini meridian (about 75° East Longitude) passed through Lanka. That line goes 300 miles west of Ceylon Bhaskararoya says also that Lanka was situated north of the equator. But it may be that long after the western portion of the old Lanka near India was destroyed by oceanic erosion as stated above there was another city of Lanka in the time of Bhaskararoya. It may be that what they recorded was only an approximation and not a verified fact. Anyhow their statement can in no way negate the identity of Ceylon and Lanka as proved by ancient literature and tradition.

The Rakshasas were thus Aryan immigrants who settled in the fertile tract of Ceylon and built up a great civilisation. They had an outpost in Janasthana (Aranya, XXXI, 4). But they had become corrupted by egoism and luxury and sin, though they followed the rules of Kshatriya polity and Rāja Dharma. (Sundara XLVIII, 14) Just as the culture of Ayodhya was based on Dharma (Bāla, VI, 6), that of Lanka was based on Adharma (Sundara, XLIX, 18).

This view would be assailed by those who wish to keep the Ramayana quite apart from Indian history and believe in ogres and monkeys as such as well as by the protagonists of the theory of the Dravidian race. The latter forget that the Rakshasas of Lanka were Aryans as much as the population of North India and spoke Sanskrit and chanted the Vedas and performed the Vedic sacrifices Ravana's brother Kubera was one of the Aryan

gods. Indeed, Hanuman resolves not to speak to Sita in Sanskrit lest she should take him to be Ravana in disguise (Sundara XXX, 18). He eventually spoke to her in the dialect (Kosala or Mithila dialect, possibly an ancestor of Hindi) known to her. See Sundara XXX, 19. The Rakshasas were expert bowmen and knew Asthras also.

I may also refer to the tradition preserved by the great Tamil commentator Nachinarkiniar in his commentary on Tholkāpia Payiram and on Maduraikānji that Ravana invaded the Tamil country and that Agastya defeated him in a musical contest and made him go back beaten without a regular battle. The story is that Agastya's song melted a rock and that Ravana got inprisoned in it when it hardened on the cessation of the song and that Ravana prayed to Agastya to release him and that the rock melted when the sage sang again and that then Ravana went away crest-fallen

We must not think that all the Rakshasas had hideous and unnatural forms or had many heads and hands. Indeed they are generally described as having human forms. In the Yuddha Kanda, XXXVII, 33 to 35, it is said that Rama asked the monkeys not to assume the form of man so that there would be seven men, (Rama and Lakshmana and Vibheeshana and his four followers) and to kill all the other persons with human forms (Rakshasas).

2. THE RIDDLE OF HANUMAN.

Govindaraja says that God Siva did not create a monkey as he was a friend of Rakshasas. (रुद्रो ब्रह्मणानियुक्तोऽपि रक्षःपक्षपातित्वान्न कंचन सृष्टवान्—commentary on Bala, XVII, 16). But in Uttara, XVI, 13 to 17, it is said that Ravana called Nandi (God Siva's chief follower) as monkey-faced and that Nandi cursed him that Vanaras similar to him in prowess would destory him. That was why on seeing Hanuman, Ravana doubted if Nandi himself had come in that form.

किमेष भगवान्नन्दी भवेत्साक्षादिहागत. । (Sundara, L, 2, 3).

A well-known verse often repeated about Hanuman says :

ब्रह्मास्त्रस्तंभनायास्मै नमस्ते रुद्रमूर्तये ।

Thus Hanuman had Siva's *amsa* also.

3. THE RIDDLE OF VALI AND SUGREEVA.

Rama's seeking Sugreeva's alliance was due to Kabandha's direction. Kabandha told him that Sugreeva was in exile and had his wife taken from him by Vali and was able to help him. The words वालिना कृतकिल्बिषः (Aranya, LXXXII, 2.) must have appealed to Rama most of all, as Rama's mission was to punish Adharma and establish Dharma (Kishkindha, V, 27; NIII 24, 12). Two facts decided Rama's choice. Vali took away Sugreeva's wife and drove away Sugreeva and attempted to kill him though the latter prayed for pardon and protection and thus broke the law of *Saranāgathi* (Kishkindha, X, 9, 26, 27). Hence the theory that Rama who was born in the Surya Vamsa sought the help of Sugreeva who was the son of Surya (Sun-God) and other explanations are not acceptable.

The more difficult problem is why Vali did not aid Rama. Govindaraja says that he did so by means of Sugreeva and Angada (commentary on Bala XVII, 9). This is not a convincing explanation as it does not tell us why Vali himself did not help Rama's mission. Indeed he tells Rama that if Rama had told him about Sita he would have brought her at once or killed Ravana or brought him bound within one day. (Kishkinda, XVII, 47 to 49). Rama does not answer this at all. He knew that he did not need any one's help to kill Rāvana. (Yuddha XVIII, 22, 23). This fact is an answer to the supposed saranāgathi of Rama to Sugreeva. Rama wanted to show to the whole world that he was a friend of the good and a foe of the unrighteous. Vali's alliance was not sought though he was much stronger than Sugreeva, and he was killed as he had committed two great sins, viz. he was living in gross adultery and he had broken the law of *saranāgathi* which was the divine vow of Rama (Yuddha, XVIII, 3).

I think that Vali aided the mission of Rama in a negative way. Lanka was to suffer for Ravana's sins. Vali's death would be a tremendous lesson for Ravana and the latter might come to his senses and save himself and his people from Rama's destructive wrath. Rāvana was a puny being compared to the

mighty Vali. Vali paid with his life for his twofold sin to burn that lesson into Ravana's mind. Sita Devi herself had gone to Lanka to warn and save. Was there not a similar and unrevealed motive behind Vali's action and fate? In Aranya, XIX, 59, he said that he desired death at Rama's hands (त्वत्तो हि वधमाकांक्षन्). Hanuman rubbed a terrible lesson into Ravana's mind when he said as follows to Ravana:

त्वया विज्ञातपूर्वश्च वाली वानरपुंगवः ।
रामेण निहतस्संख्ये शरेणैकेन वानरः ॥ (Sundara, LI, 11).

Rama himself said that if Ravana came repentant and brought Sita, he would forgive him. (Yuddha, XVIII, 34). Nay, he sent the helpless Ravana back to Lanka to rest and reflect and come later. Could there not be a grand collective nation-wide saranāgathi of Lanka's population headed by Ravana? What a glorious consummation it would have been?

I dissent from the degrading theory that Vāli and Rāvana entered into a pact of co-prosperity and co-proprietorship. (Uttara, XXXIV, 41). From the above verse it is sought to be inferred that both of them agreed to enjoy female captives and other possessions in common and that hence Vali was worthless for the purpose of getting back Sita. But as I have pointed out above, Vali told Rama that he could bring Sita and also bring Ravana bound or dead. Further, we cannot read into a formula of friendly alliance any co-proprietorship at all. We find such formulae in the Rama-Sugreeva episode (Kishkindha, VIII, 7, 9) and in the Ravana-Nivātakavacha episode (Uttara, XXIII, 13)

There are two minor riddles in regard to Sugreeva. It is sometimes asked why, if Rama was God, he could not distinguish between Vali and Sugreeva on the first day. The commentators give all sorts of conjectures. But Valmiki takes a natural course. The brothers were engaged in a close personal combat and were very much alike. Where was the time to ask any one which was Sugreeva? So Rama asked Lakshmana to put a flowering Gajapushpa creeper round his neck on the next day (Kishkindha, XII, 39 to 42) The poet's explanation is

natural and need not be and cannot be bettered. It is further asked why when Rama asked him if he knew Ravana's abode, Sugreeva replied that he did not know (Kishkindha, VII, 2). Here again the commentators give us all sorts of fantastic conjectures. What Sugreeva said was literally true. Though he had gone over the whole world when he fled from Vali's attack, we had only a general hazy knowledge of Rāvana and Lanka. Even that knowledge related to a past state of things. He wanted to ascertain the facts correctly and tell Rama. He told Angada to search for Sita with care in Lanka. See Kishkindha, VII, 3, 4.

4. THE RIDDLE OF VĀLI VADHA.

This is one of the most acutely debated of all the Ramayana riddles. It is no doubt true that the verse

वृक्षैरात्मानमावृत्य व्यतिष्ठन् गहने वने ।

occurs twice when describing the going of Rama and Sugreeva to meet Vali (Kishkindha, XII, 1 ; XIV, 1). Vali also says to Rama : पराङ्मुखवधं कृत्वा (Do, XVII, 15). Did Rama hide himself and slay Vali ? The word पराङ्मुखवधं merely shows that Vali was absorbed in his personal battle with Sugreeva and did not notice Rama (Do, XVII, 19, 45, 46). The verses in Kishkindha, XIX, 9, 12, show that Rama hurled many arrows at the trees and rocks hurled by Vali at Sugreeva. In XIX, 12, the word समाविध्य would go with वृक्षान् and शिलाः in that case.

क्षिप्तान् वृक्षान् समाविध्य विपुलाश्च शिलास्तथा ।
वालीवज्रसमैर्बाणै रामेण विनिपातितः ॥

It is also important to remember that in the Moola Ramayana it is stated, हत्वा वालिनमाहवे (Bāla I, 69). Rama himself says in Kishkindha, XII, 37.

एतन्मुहूर्ते सुग्रीव पश्यवालिनमाहवे ।

Āhava means battle. Rama says to Vali himself.

तस्मात्त्वं निहतो युद्धे मया बाणेन वानर ।

(Kishkindha, XVIII, 42).

Govindaraja says that "battle" means "battle' between Sugreeva and Vali. Was Rama in hiding and did he hurl his deadly arrow while being under cover? Hanuman says:

स तेन निहतः संख्ये शरेणैकेन वानरः । (Sundara, I, L11).

It seems to me that we must take a view which would reconcile all the statements in the poem and would be consistent with Rama's character. We are not bound to stick to a view simply because it is old. As Kalidasa says, we must not accept a view simply because it is old or new but we must investigate it and arrive at the correct view (पुराणमित्ये वनसाधु सर्वं—Malavikagnimitra). Rama met all his foes in open combat. I shall show presently that the Arthabalam theory has no basis at all. The word *Āhava* gives the clue. Rama was in the open but Vali was engrossed in his combat with Sugreeva and did not notice Rama.

I may point out that though in Kishkindha, XIX, 9, Tārā says that Rama hurled many arrows at Vali, yet this may have been due to her not having seen the combat as an eye-witness. She herself refers only to one arrow in Kishkindha, XIX, 19. The Vānaras were present at the battle (see Kishkindha, XIX 15). They say in XIX, 12, that Rama arrested and pierced with his arrows the trees and stones hurled by Vali at Sugreeva. The fatal shaft hurled at Vali by Rama was only one (Kishkindha, XIV, 10; XIVII, 12)

Thus I hold that Rama was not in hiding but was in open ground but Vali being full of his insane hatred of Sugreeva and being engrossed in his ruthless combat with him did not observe him, though the trees and rocks hurled by him were crashing ineffectually In Kishkindha, XVII, 46, he says to Rama:

त्वयाऽदृश्येन तु रणे निहतोऽहं दुरासदः ।

In the Tika Siromani it is said that the word *adrishya* means that "you were before me but I did not see you as I was under the influence of drink" The combat was fast going against Sugreeva.

हीयमानमथाऽपश्यत्सुग्रीवं वानरेश्वरम् ।
वीक्षमाणं दिशश्चैव राघवः स मुहुर्मुहुः ॥

ततो रामो महातेजा आर्तं दृष्ट्वा हरीश्वरम् ।
शरं च वीक्षते वीरो वालिनो वधकारणात् ॥

(Kishkindha, XVI, 30, 31).

Rama had no option but to let loose the deadly shaft. Otherwise Sugreeva, whom he had sworn to protect and who had been deeply wronged by Vali, would have been killed before his very eyes. If, on the other hand, he openly challenged Vali to battle and a regular battle ensued between them and Vali began to give way before Rama's superior and invincible might, the warriors of Kishkindha would have rushed up and a general slaughter of the good Vānaras would have become inevitable. That is why the poet describes Rama as delaying and hesitating and as looking at the arrow holding it in his hands to aim and hurl it at Vali. Rama did not hide himself. Nor did he engage himself in a direct battle with Vali He protected Sugreeva by obstructing with his arrows the stones and trees which, hurled by Vali, would have killed Sugreeva who had already become weak and dispirited in the combat, and then hurled a deadly and destructive arrow at Vali and killed him when there was no other way of protecting Sugreeva. This view is supported by the following verse in the Ramopākhyāna in the Vanaparva of the Mahābharata:

ददर्शाग्रे स्थितं रामं आरात् सौमित्रिणा सह ॥

What then, is the meaning of the earlier description वृक्षैरात्मानमावृत्य? If seems to me that when Sugreeva and Rama went to Kishkindha, they went through forest tracks so that Vali might not mobilise his entire army to resist Rama. Vali could solely tackle Sugreeva. But he had been told by Tara that Rama was an incomparable warrior.

रामः परबलामर्दी युगान्ताग्निरिवोत्थितः ॥

(Kishkindha, XV, 18).

दुर्जयेनाप्रमेयेण रामेण रणकर्मसु ॥ (Kishkindha, XV, 21).

If, therefore, Rama and Sugreeva sent a joint open challange to Vali, there would have been an immense carnage of the good

Vanaras. So they went quietly up to Kishkindha and Sugreeva alone challenged Vali.

I therefore think that the old view that Rama was in hiding when he killed Vali and the recent view that Rama fought an open battle with Vali after challenging him are not correct. Rama was in the open and hurled his arrow openly in the sight of all at Vali after much hesitation, though Vali blinded by his insensate hatred of Sugreeva and his being totally engrossed in his personal combat with Sugreeva did not see Rama who was visible to all. I have already referred to Kishkindha, XVIII, 59, which shows that Vali expected that at some time or other Rama's arrow would lay him low and that he was ready for such an end.

The Ardhabala theory is that the golden garland given by Indra to Vali had the power of taking away half the strength of the enemy who met Vali in open combat and conferring it on Vali who could thus have his own strength and one-half of his enemy's strength and would be thus irresistible to all. But there is no authority for this theory. If it were true, would Sugreeva dare to challenge Vali at all to open combat? Nay, Sugreeva wore it in his battle with Kumbhakarna. It had no such result then. Further, if it had such power, Indra himself could have used that power himself against Rāvana. All that Valmiki says that it was a source of longevity and power and auspiciousness. (Kishkindha, XI, 39; XVI, 18; XVII, 5; XXII, 15, XXIII, 28).

The reasons for Vali's death are given by Rama himself and there is no need for learned men to resort to subtle and roundabout explanations in their foolish wisdom. Rama's reply to Vali is that Vali lived in adultery with his brother's wife and that under the then law the punishment for such offence was death and that the territory was subject to Bharata's suzerainty and was governed by such law. He then said:

सूक्ष्मः परमदुर्ज्ञेयस्सतां धर्मः प्लवंगम ।
हृदिस्थस्सर्वभूतानामात्मा वेत्ति शुभाशुभम् ॥

This means that God knows all the hidden sins of man and that God's law is inscrutable. The highest laws are the moral law and the law of protection and forgiveness and Vali had broken both and had to die.

Vali was satisfied with the justice meted out him and prayed for forgiveness.

न दोषं राघवे दध्यौ धर्मेऽधिगतनिश्चयः ।

(Kishkindha, XVIII, 46).

त्वं हि शास्ता च गोप्ता च कार्याकार्यविधौ स्थितः ॥

(Kishkindha, XVIII, 54).

त्वं क्षम मे नरेश्वर । (Kishkindha, XVIII, 69).

Tārā is equally convinced about Rama's justice and shows a comprehension of Rama's divinity which was beyond the comprehension of the others (Kishkindha, XV, 19, 20, XX, 10, 11; XXIV, 31, 32). Angada was satisfied. But we keep up an endless dispute about the Vali episode. The highest lessons of Rama's life are purity and mercy and Vali broke those supreme laws. Rama could forgive minor transgressions but not the transgressions of the highest laws of life.

5. THE RIDDLE OF TĀRĀ

Tārā is described as one of the Pancha Kanyakas like Ahalya, whom I have discussed above. Valmiki describes her as Vali's devoted wife and as being a woman of purity and piety and perfection Vali says of her :

सुषेणदुहिताचेयमर्थसूक्ष्मविनिश्चये ।
औत्पातिके च विविधे सर्वतः परिनिष्ठिता ॥
यदेषा साध्विति ब्रूयात् कार्यं तन्मुक्तसंशयम् ।
नहितारामतं किंचिदन्यथा परिवर्तते ॥

(Kishkindha, XXII, 12, 13).

Thus she had a keen discerning mind and considerable foresight and capacity to deal with sudden and serious situations and her judgement in regard to men and things and events was faultless and her forecasts and opinions were never falsified

by events. No doubt she lived with Sugreeva when he and she thought that Vali was killed by Dundubhi and she married Sugreeva after Vali's death. But widow marriage was not forbidden and she was faithful to her marriage vows.

Maheswara Theertha quotes some verses in his commentary on Kishkindha, XXII, 12, to the effect that she was an *apsaras* born at the time of the churning of the milky ocean, that Sushena seized her left hand and Vali her right hand, and that the gods decided that she was to be regarded as the daughter of Sushena and was to be the wife of Vali.

इत्थमूढा कपीन्द्रेण तारा सर्वांगसुन्दरी ॥

Tara's greatest merits were her realisation of Rama'a being an incarnation and her admiration of Rama's peerless qualities.

त्वमप्रमेयश्च दुरासदश्च जितेन्द्रियश्चोत्तमधार्मिकश्च ।
अक्षय्यकीर्तिश्च विचक्षणश्च क्षितिक्षमावान् क्षतजोपमाक्षः ॥

(Kishkindha, XXIV, 31).

निवासवृक्षस्साधूनामापन्नानां परा गतिः ।
आर्तानां संश्रयश्चैव यशसश्चै कथा जने ॥
ज्ञानविज्ञानसंपन्नो निदेशे निरत पितुः ।
धातूनामिवशैलेन्द्रो गुणानामाकरो महान् ॥

(Kishkindha, XV, 19, 20).

In fact she expressly perceives and praises Rama's divine glory.

मनुष्यदेहाभ्युदयं विहाय दिव्येन देहाभ्युदयेन युक्तः ॥

(Kishkindha, XXIV, 32).

6. THE RIDDLE OF RAMA'S NOT SEEKING THE AID OF THE KINGS IN SOUTH INDIA.

Rama had made a vow never to go into any village or town as he had agreed to live in a forest for 14 years. In fact when Hanuman requested him to come into Kishkindha he refused to do so. (Kishkindha, XXVI 9). He sought the aid of the semi-civilised Aryan king living in a forest to destroy the ruthless and powerful and vicious Aryan king of Lanka. A strange

episode occurs in Uttara, XXXVIII. Bharata had gathered various kings and their armies to help Rama to get Sita back. Rama thanks them and asks them to return to their homes (verses 23 to 26). Rama established a righteous rule in Lanka and established a link between his own kingdom and the kingdoms of Kishkindha and Lanka and uplifted them to a higher level of life.

7. THE RIDDLE OF THE SEARCH FOR SITA.

Evidently Sugreeva sent search parties in all the four directions because Ravana's sway was world—wide and none could be sure as to where he had incarcerated Sita.

8. THE RIDDLE OF SWAYAMPRABHA.

The Swayamprabha episode enabled the poet to give a splendid delineation of a gorgeous wonder of nature and to teach certain vital truths of political and moral life.

9. THE RIDDLE OF THE VINDHYA AND MAHENDRA.

Rama went into the Dandaka forest and lived in various hermitages for ten years (Aranya, XI, 26 to 28) and then went to Panchavati and then to Kishkindha. Chapter XLI of the Kishkindha Kanda shows that the southern search party was assigned as the region of search the tract between the Vindhya mountain and the Mahendra mountain. Among the rivers in this stretch of land are stated the Narmada, the Godavari, the Krishnaveni, the Kaveri and the Tamraparni. The Mahendra mountain is discribed as being partly on the shore of the ocean and partly in the ocean (अवगाढो महार्णवम्—Kishkindha, XLI, 20, 21). When describing the march of Rama and the Vanara forces the poet describes the Sahya and Malaya ranges and the Mahendra hill and the Vela Vana and then the southern ocean. (Yuddha, IV, 72 to 100).

We have therefore to consider why it is said in the Kishkindha Kanda that Swayamprabha led the *Vānaras* out of her cave to the foot of the Vindhyas and the shore of the

southern ocean and why Sampāthi is said to have met them there. (Kishkindha, XLVIII, 2; XLIX, 15, 24; L, 3; L, LVII, 23, 24; LXII, 12). These passages show that Swayamprabha's cave was at one end of the Vindhyas and at the termination of the Dandaka forest and near the seashore. (Kishkindha, LIII, 15, 16). Govindaraja says:

हिमवद्विन्ध्यशैलाभ्यां प्रायो व्यप्ता वसुन्धरा इति भेषजकल्पोक्तिः ।

This shows that the ancients regarded the North Indian hills as spurs of the Himalayas and South Indian hills as spurs of the Vindhyas. The poet says that Sampāthi emerged from a cave in the Vindhyas and saw the Vanaras (Kishkindha, LVI, 3). Sampathi told them that Lanka was 100 yojanas from his cave (Kishkindha, LVII, 20). Sampāthi, further, told them that his son Supārsva told him that he was at the entrance of the cave in the Mahendra mountain when he met Ravana and Sita. He then described his sunward flight along with Jatayu and his fall on the Vindhya mountain near the shore of the southern ocean while Jatayu fell in Janasthana near Panchavati (Kishkindha, LX, 4, 7; LXI, 16). From there the Vanaras went to the Mahendra mountain on the seashore (Kishkindha, LXI, 16; LXIII, 15; LXIV, 4). From there Hanuman leaped to the Lamba hill in Lanka. Thus Sampāthi's cave was near the seashore and near the Mahendra mountain and opposite to Lanka. I think that the poet regarded the South Indian mountain ranges as continuations or spurs of the Vindhyas.

Mr. Pargiter suggests another solution and says that as there were two Mahendra mountains there were two Vindhya mountains and that one Vindhya mountain was near the extreme south of the Indian peninsula (Pages 259 to 261, journal of the Royal Asiatic Society, 1894). But in Kishkindha, LVIII, 7, Sampāthi says that he fell when his wings were burnt by the sun's beams and that he finally landed on the Vindhya mountain. He says also that the Vindhya mountain is on the shore of the southern ocean (Kishkindha, LX, 4, 7).

10. THE RIDDLE OF ANGADA'S REVOLT.

I have dealt with this incident when describing the character of Angada in the first part of this work. In describing the events between the emergence out of Swayamprabha's cave and the contact with Sampathi, the poet introduces Angada's revolt. The incident gives him an occasion to reveal human character and political life. At the same time the poet shows how the idea of establishing a Vānara Raj away from Kishkindha occurred to Angada only when a mood of despondency overpowered him and he felt that if they returned to Sugreeva after the time limit fixed for the completion of the search and reported their failure in their mission, he would punish them with death. Thus the poet is enabled to reveal the recesses of the human heart and the mysteries of political ambition without in any way soiling and degrading Angada's character.

11. THE RIDDLE OF HANUMAN'S LEAP.

It is often asked how Hanuman could have leapt a distance of 100 yojanas. It is urged also that the distance between the coasts of India and Lanka is far less than 100 yojanas. It seems to me that in matters of poetical enhancement and embellishment, we must not take the figures given by poets as a basis for the solution of a mathematical equation, any more than we are to take the age of 60,000 years for Dasaratha as that exact period of time. The poet's suggestion is that Hanuman had the eight *yogasiddhis* (*anima*, *mahima*, *garima*, *laghima*, *prāptih*, *prākāmyam*, *isitvam*, *vasitvam*), and could therefore accomplish yogic feats which are far above and beyond the capacity of ordinary mortals.

मनः समाधाय महानुभावो जगाम लंकां मनसा तरस्वी ॥
(Kishkindha, LXVII, 50).

ववृधे रामवृद्ध्यर्थं समुद्रइवपर्वसु ॥ (Sundara, I, 60)

रुरोध हृदये प्राणानाकाशमवलोकयन् ॥ (Sundara, I, 37).

ततो वर्धितुमारेभे सीताप्रत्ययकारणात् ॥
(Sundara, XXXVII, 34).

Mr. C. N. Metha's view in *The Flight of Hanuman* that Hanuman must have travelled in a mono-aeroplane and that he must have burnt Lanka with incendiary bombs which he must have carried in his aeroplane has no real merit. It is an odd mixture of the old and the new and has no basis at all. According to him Mahendragiri is somewhere (Heaven knows where) between Puri and Vizagapatam, Mainaka is Malacca or Andaman-Nicobar islands, and Surasa Nāga Mata is Sumatra and Java. Mr. Metha thinks further that Hanuman flew also over Bali and other islands, that Simhika is New Guinea, and that Lumbagiri is in Australia, somewhere near the Australian Alps! His flight of fancy is even more astonishing than that of Hanuman!

BOOK VI

Riddles in the Sundara Kanda.

1. THE RIDDLE OF HANUMAN'S MESSENGERSHIP.

It is asked whether Hanuman was sent as one in a search party or as a message-bearer or as an ambassador. Rama gave him his ring and gave it to Sita as a token *(abhijnana)*. Sugreeva asked him to search. He said also:

त्वय्येव हनुमन्नस्ति बलं बुद्धिः पराक्रमः ।
देशकालानुवृत्तिश्च नयश्च नयपंडित ॥

(Kishkindha, XLIV, 6 7).

This shows that, as he referred to Hanuman's power of timely thought and speech and action and *naya* (political vision and wisdom), he asked Hanuman to act as a plenipotentiary. Rama also took a similar view (see Kishkindha, XLIV, 8 to 14). He knew him already as an able ambassador from Sugreeva. Hanuman gave the ring to Sita and got from her her message and the Choodamani and then decided to have audience with Ravana and give him sound advice (Kishkindha, XLI, 1. 2). He wanted also to see if the Rakshasas could be converted to pacifism and righteousness (Kishkindha XLI, 4) See also Sundara, XLI,

5 to 9; L, 15. Vibheeshana treats him as a *doota* (ambassador) and tells Ravana that a *doota* should not be killed. Ravana also agrees. Rama and Sugreeva wholly approve of Hanuman's doings in Lanka. (Yuddha, I, 7).

2. THE RIDDLE OF ASOKAVANA.

Why did Rāvana keep Sita in the Asokavana outside his palace? Rāvana's character was a strange mixture of lust and cruelty on the one hand and of refinement and nobility on the other hand. Valmiki's art consists in showing what a blend all of us—excepting God incarnate as Rama and his brothers and Sita Devi—are of the high and the low in human nature. Ravana no doubt tells Sita:

स्वधर्मो रक्षसां भीरु सर्वथैव नसंशयः ।
गमनं वा परस्त्रीणां हरणं संप्रमथ्य वा ॥ (Sundara, XX, 5).

He had raped some women and received curses from them He was accumulating a heavy load of sins by his lust and hate and greed. But the poet points out also that many women accepted him as their lord because of his heroism and his qualities, as I shall show below later on. He was infatuated with Sita's beauty but wanted her to be his willing queen. He kept her outside his harem but in his Asoka garden. The Asokavana seems to have been a regular feature in every palace in those days. It is said in the Uttara Kanda that after attending to public business Rama used to retire to his Asoka Vana (Uttara, XLII, 1).

3. THE RIDDLE OF THE RING

Valmiki's description of the episode of the ring is rightly regarded as one of the marvels of poesy. He uses the word Abhijnāna in regard to its entrustment to Hanuman to be given to Sita.

ददौ तस्य ततः प्रीतः स्वनामांकोपशोभितम् ।
अंगुलीयमभिज्ञानं राजपुत्र्याः परंतपः ॥
अनेन त्वां हरिश्रेष्ट चिह्नेन जनकात्मजा ।
मत्सकाशादनुप्राप्तमनुद्विग्नाऽनुपश्यति ॥
(Kishkindha, XLIV, 12, 13).

Govindaraja says that though Rama had given away all his possessions as gifts when he went into exile, he retained only the ring above said. Probably it was given to him by Janaka as a present at the time of his marriage. Or it was his own. He was wearing it always on his small finger. Govindaraja suggests also that it was possibly a ring given by Rama to Sita and taken by him sportively from her. The former is the likelier and more natural explanation. The poet says later.

गृहीत्वा प्रेक्षमाणा सा भर्तुः करविभूषणम् ।
भर्तारमिवसंप्राप्ता जानकी मुदिताऽभवत् ॥

(Sundara, XXXVI, 4).

Govindaraja has a rather psychologically elaborate explanation about the way in which the ring brought Rama's image before Sita's eyes! Rama sent it as an *abhijnāna* or means of recognition. It was from this word and from this episode that Kalidasa received his inspiration for the name and the basic key-idea of his greatest play.

4. THE RIDDLE OF HANUMAN'S LANGUAGE TO SITA.

Valmiki seems to be of opinion that Hanuman, who was evidently not only a master of the perfections of Sanskrit but also of many local dialects, spoke in the language which must have been the ordinary spoken tongue in either Kosala or Mithila. As she was in an agitated state of mind and had been alternately coaxed and threatened by Rāvana, Hanuman was anxious that she should not suspect him to be Rāvana or one of his emissaries. Hanuman says that if he spoke to her in Sanskrit like a Brahmin she would become frightened thinking him to be Rāvana in disguise and that he must therefore speak in a dialect familiar to her ear.

(मानुषीमिवसंस्कृताम् ।)
वाचंचोदाहरिष्यामि मानुषीमिव संस्कृताम् ॥
यदिवाचं प्रदास्यामि द्विजातिरिवसंस्कृताम् ।
रावणं मन्यमाना मां सीता भीता भविष्यति ॥

अवश्यमेव वक्तव्यं मानुषं वाक्यमर्थवित् ।
मया सान्त्वयितुं शक्या नान्यथेयमनिन्दिता ॥

(Sundara Kanda, XXX, 17, 18, 19).

Govindaraja says :

अत्र वाक्यस्य मानुषत्वं कोसलदेशवर्तिमनुष्यसंबन्धित्वं विवक्षितम् । तादृशवाक्यस्यैव देवीपरिचितत्वात् । एवं मानुषभाषया व्यवहर्तव्यं निश्चित्यसंप्रति ।

Maheswara Teertha says :

गीर्वाणभाषया व्यवहारे दोषमाशंक्य मानुषभाषयैव व्यवहर्तव्यमिति निश्चिनोति ।

Tilaka says

मानुषीं मनुष्यशरीरसाध्यां संस्कृतां व्याकरणसंस्कृतिवतीम् ।

Thus Hanuman must have talked to Sita in some dialect then current in Kosala or Mithila—probably an ancestor of the modern Hindi language. Professor Jacobi's view that Manushi Sanskruta is vulgar Sanskrit as opposed to the Sanskrit of the Sishtas has no real basis and is opposed to Govindaraja's view as described above.

5 THE RIDDLE OF SITA'S ORNAMENTS.

I have already shown how the distinction between *Subhābharana* (auspicious ornaments which must be always worn by a married women) and *bhogabhārana* (extra ornaments) is not well-founded. In the Asoka Vana, Sita wore only a few Subhābharanas and wore an old dress which was far from clean and fine and bright (मलिनसंवीता—Kishkindha, XV, 18). She hung the other ornaments on the branches of the tree under which she sat and Hanuman says that they shone on those branches. The poet says that she wore *Karnaveshtas* (Kundalas), Svadamshtras (ornamenting one side of ear) and bangles. But these were not cleaned well and were dirty and dark. Hanuman noted also that he did not find on her person or on the branches of the tree the jewels which Sita had cast down from the aerial car and which fell on the Rishyamuka hill. He noted also that the portion of the upper garment in which those jewels were tied up was bright and fine whereas the cloth worn by Sita in Asoka

Vana was dirty and unattractive as it had been worn for many months.

वैदेह्या यानिचांगेषु तदा रामोऽन्वकीर्तयत् ।
तान्याभरणजालानि शाखाशोभीन्यलक्षयत् ॥
सुकृतौ कर्णवेष्टौ च श्वदंष्ट्रौ च सुसंस्थितौ ।
मणिविद्रुमचित्राणि हस्तेष्वाभरणानि च ॥
श्यामानि चिरयुक्तत्वात् तथा संस्थानवन्ति च ।
तान्येवैतानिमन्येहं यानि रामोऽन्वकीर्तयत् ॥
तत्रयान्यवहीनानि तान्यहं नोपलक्षये ।
यान्यस्या ना वहीनानि तानीमानि न संशयः ॥
पीतं कनकपट्टाभं स्रस्तं तद्वसनं शुभम् ।
उत्तरीयं नगासक्तं तदा दृष्टं प्लवंगमैः ॥
भूषणानि च मुख्यानि दृष्टानि धरणीतले ।
अनयैवापविद्धानि स्वनवन्ति महान्ति च ॥
इदं चिरगृहीतत्वात् वसनं क्लिष्टवत्तरम् ।
तथाऽपि नूनं तद्वर्णं तथा श्रीमद्यथेतरत् ॥

(Sundara, XV, 41 to 47).

She took the Choodamani out of her cloth and gave it to Hanuman. He was then of a diminutive size and wore it on one of his thin fingers It had been given to Sita by Rama's parents at the time of her marriage and it would remind him of them and of her.

ततो वस्त्रगतं मुक्त्वा दिव्यं चूडामणिं शुभम् ॥
प्रदेयो राघवायेति सीता हनुमते ददौ ।
प्रतिगृह्य ततो वीरो मणिरत्नमनुत्तमम् ॥
अंगुल्या योजयामास नह्यस्य प्राभवद्भुजः ॥

(Sundara, XXXVIII, 69, 70).

मणिं तु दृष्ट्वा रामो वै त्रयाणां संस्मरिष्यति ।
वीरो जनन्या मम च राज्ञो दशरथस्य च ॥

(Sundara, XXXIX, 2).

6. THE RIDDLE OF SITA'S FRIENDS IN LANKA.

In Sundara, XXII, 10, 11, the poet says that the young women who belonged to the Deva and Gandharva species and who, having been enslaved by Rāvana, accompanied him when he went to see Sita, comforted her when Rāvana uttered terrible threats to her. In Canto XXVII, the poet refers to Trijata's prophetic dream of Rama's victory and Rāvana's death. Govindaraja says—though Valmiki does not say so—that Trijata was Vibheeshana's daughter. In Sundara, XXXVII, 11, Sita says that Vibheeshna's wife Sarama sent her elder daughter Anala to inform her that Ravana would not heed Vibheeshna's advice to send back Sita to Rama. The poet says in Canto XXXIII of the Yuddha Kanda that when Sita was in agony on seeing the fictitious Rama's head cut off by Vidyujjitwa, Sarama comforted her. From Uttara, XII, 24, we learn that Sarama was Vibheeshna's wife.

7. THE RIDDLE OF THE CROW EPISODE.

In the 38th canto of the Sundara Kanda, we find this episode narrated by Sita to Hanuman in response to his request for an *Abhijnāna* or token.

अभिज्ञानं प्रयच्छ त्वं जानीयाद्राघवो हि यत् ॥

(Sundara, XXXVIII, 10).

It seems to me that she narrated that episode to suggest that she knew that the mission of mercy was the dearest of all missions to Rama. (Sundara, XXXVIII, 41). She calls that incident as श्रेष्ठमभिज्ञानं (the best token). See Sundara, XXXVIII, 12. I have already stated that Sita's going to Lanka was to turn the hearts of Ravana and his subjects into righteous ways.

The crow was Jayāntha, who was Indra's son (Sundara, XXXVIII, 28). Why did he behave as he did? As in the case of Vali, Jayantha's action was to purify Ravana and save Lanka, as Rama wanted a reformed Ravana rather than a slaughtered Ravana. By the terrible Brahmāsthra in a blade of grass which pursued him through the worlds and from which none could save him, Rama's peerless power was made known

to the whole world. Rama's mercy also was equally made known.

यथार्हमपि काकुत्स्थः कृपया पर्यपालयत् ॥

(Sundara, XXXVIII, 38).

The poet's wonderful art is seen in his not introducing the episode in its natural place, viz. the Ayodhya Kanda, as the incident took place in Chitrakoota. By introducing it into the Sundara Kanda in a reminiscent mood of reverie and with the loving purpose of cheering and reassuring a disconsolate lover, it becomes full of artistic beauty and emotional value and significance.

8. THE RIDDLE OF MANASSILA.

This second secret episode known only to herself and Rama was communicated by to her to Hanuman as another token. The poet does not describe it elaborately but leaves it with a deft and delicate and suggestive touch. When narrating the Lanka events to his companions, Hanuman does not explicitly refer to the two episodes because they were meant for Rama's ears alone. He merely said :

वाचा मां संदिदेश ह । (Sundara, LVIII, 102).

He refers very very briefly to the two episodes when he speaks to Rama, probably because there were many persons present then. (Sundara, LXV, 22, 28). Evidently the poet's artistic feeling made him think that such a secret amorous act as that relating to the Manassila tilaka (a sportive decoration on Sita's cheek, is best described by a delicate and suggestive touch leaving the imagination to do the rest. It was evidently from this stroke of art that Kalidasa took his idea of the mention of the fawn and the creeper by Sakuntala to stimulate Dushyanta's dormant memory.

9. THE RIDDLE OF SITA'S PRAYER TO AGNI

The episode of the most moving and beautiful prayer of Sita to the fire-god not to burn Hanuman but to be cool and pleasant to him (शीतोभव हनूमतः—Sundara, LIII, 28 to 31) is one of

the marvels of the world's literature. The virtue of a Pativrata makes her words come to pass like the yogic power of a yogi, as God fulfils the words of both. And yet the purity which could make fire cool to devotees could make it deadly and destructive a hundredfold to evil-doers. See Sundara, XXII, 20; LI, 36.

BOOK VII

Riddles in the Yuddha Kanda.

1. THE RIDDLE OF VIBHEESHANA

Vibheeshana is depicted by the poet as a pure-souled *dharmic* person and a devotee of God. (Uttara IX, 39; X, 31 to 35). When Ravana wanted to punish Hanuman with death, Vibheeshana gave him righteous counsel. Surpanakha calls Vibheeshana as a Dharmātma and as being without Rākshasa doings.

विभीषणस्तु धर्मात्मा न तु राक्षसचेष्टितः । (Āranya, XVII, 24).

Vibheeshana pressed Ravana again and again to return Sita to Rama. The poet calls his advice as salutary and weighty and soft and argumentative (हितं महार्थम्मृदुहेतुसंहितम्—Yuddha X, 28) and says that he was equal in wisdom to Brihaspati. (Yuddha, XV, 1.) He forsook Ravana only when the latter rejected his advice and threatened him with death. When Indrajit taunted him later with desertion (Yuddha, LXXXVII, 13), Vibheeshanan said in reply that his nature revolted against unrighteousness. Vibheeshana had to side with Ravana or leave *Lanka*. He chose the latter course as the only noble and inevitable alternative

It is wrong to say that he went to Rama to get the kingship of Lanka. Let us see his own words before the war council and after it.

त्यक्त्वा पुत्रांश्च दारांश्च राघवं शरणं मतः ॥
सर्वलोकशरण्याय राघवाय महात्मने ।
निवेदयतमां क्षिप्रं विभीषणमुपस्थितम् ॥

(Yuddha, XVII, 14, 15).

भवन्तं सर्वभूतानां शरण्यं शरणागत. ॥

परित्यक्ता मया लंका मित्राणि च धनानि च ।

भवद्गतं मे राज्यं जीवितं च सुखानि च ॥

(Yuddha, XIX, 4, 5).

I do not say that he came an ascetic or a yogi seeking personal salvation. But he had come away from the land of unrighteousness to the land of righteousness. I believe that he knew that Rama was God's incarnation. I do not think that, when Mandodari and Malyavan and even Ravana felt and said so, the righteous and wise and discerning Vibheeshana would have been unaware of the truth.

The war council episode is the poet's way of depicting the military and political aspects. Rama and Hanuman knew the purity of his motives but the other war chiefs were full of suspicion. Each is right from his angle of vision and has his say in the best interests of the army. Hanuman supports him on grounds of truth and justice but does not say a word about Vibeeshana's help to him in Lanka, lest his advocacy should lose its force by any suspicion of selfish support by way of requital for past favours. In his final summing up Rama looks at the matter first from the angle of Niti (political policy); and then from the higher angle of the divine law of mercy. Rama's reference to Vibheeshana as राज्यकांक्षी च राक्षसः (Yuddha, XVIII, 13) is merely an attempt to look at the matter from Sugreeva's own standpoint without flatly contradicting him. He then revealed his superhuman might and superhuman grace and laid down the divine law of mercy. The poet calls this speech the *Subhatara Vākya* (higher gospel).

ततः शुभतरं वाक्यमुवाच हरिपुंगवम् ।

सुदुष्टो वाप्यदुष्टो वा किमेष रजनीचरः ।

सूक्ष्ममप्यहितं कर्तुं मम शक्तः कथंचन ॥

पिशाचान् दानवान् यक्षान् पृथिव्यां चैव राक्षसान् ।

अङ्गुल्यग्रेण तान् हन्यामिच्छन्हरिगणेश्वर ॥

(Yuddha, XVIII, 21 to 23)

सकृदेव प्रपन्नाय तवास्मीति च याचते ।
अभयं सर्वभूतेभ्यो ददाम्येतद्व्रतं मम ॥
आनयैनं हरिश्रेष्ठ दत्तमस्याभयं मया ।
विभीषणो वा सुग्रीव यदि वा रावणः स्वयम् ॥

(Yuddha, XVIII, 33, 34).

Sugreeva then felt the force of the higher law in his heart and brought Vibheeshana. It was Rama that made Lakshmana crown Vibheeshana king of Lanka while yet on this shore of the ocean. Vibheeshana said that he had totally given up Lanka (परित्यक्ता) and come to Rama as his Lord and Saviour. He did not come as a deserter from a king to the rival king. He came to the Lord of Mercy and Righteousness and Salvation for Grace. In the language of the Gita (VII, 16), though he may have started as an *ārtha* or *arthārthi*, he sought grace as a jnani.

आर्तो जिज्ञासुरर्थार्थी ज्ञानी च भरतर्षभ ।

It was Rama that pressed the kingship of Lanka on him so that a righteous sovereignty may replace an unrighteous sovereignty, just as God put the burden of empire on Dhruva who sought only salvation.

When afterwards Vibheeshana refers to the loss of his kingship (नष्टराज्यमनोरथः—Yuddha, L, 18, 19) and when Sugreeva tells him that he would surely rule over Lanka (Yuddha, L, 21), they refer only to his duty to govern a righteous empire as ordered by Rama. Finally, when Rama ascended to Paradise, he took Sugreeva with him but commanded Vibheeshana to rule over Lanka as long as the sun and the moon and the earth existed and not to say even a single word more but to worship the image of God given to him by himself. (See Uttara, CVIII, 27 to 32).

Thus in addition to treating the Vibheeshana Saranāgati episode as a scripture of devotion—which it certainly is—we can also get inspiration from it by treating it as a human document and as a study in social and political realism and in a code of lofty ethics and refined manners. Rama not only spoke and acted as God but evoked the divine in all the beings around and about him.

2. THE RIDDLE OF RAMA'S PRAISE OF BHARATA AND HIMSELF TO LAKSHMANA.

When discussing the propriety of accepting Vibheeshana as a refugee and protecting him, Rama says thus looking at Lakshmana while intending his reply for Sugreeva.

न सर्वे भ्रातरस्तात भवन्ति भरतोपमाः ।
मद्विधा वा पितुः पुत्राः सुहृदो वा भवद्विधाः ॥

(Yuddha, XVIII, 15).

This is a most natural and appropriate sentiment which is perfectly suited to the occasion. Vibheeshana had come for grace and Sugreeva and others said that he should not be accepted for many reasons including the reason that he was a self-seeker seeking to get the Kingdom of Lanka for himself. Rama was right in replying that there could be no brothers like Bharata. Bharata renounced the kingdom which his father gave him. There was no such question in the case of Lakshmana. There was no question of any superiority or inferiority as between Bharata and Lakshmana in respect of fraternal qualities. It is sometimes said that Lakshmana was not mentioned as a model of brotherliness because Rama said to him that Lakshmana was like a father to him. No doubt Rama told him

भावज्ञेन कृतज्ञेन धर्मज्ञेन च लक्ष्मण ।
त्वया पुत्रेण धर्मात्मा नसंवृत्तः पितामम ॥ (Āranya, XV, 29).

But that praise of Lakshmana's pure unselfish "paternal" affection for him has nothing to do with the present occasion.

The explanation given by Theertha and Tilaka as to why Rama said that there was no ideal son like unto himself is far-fetched. They say that there is no element of boasting if one describes facts.

स्वगुणाविष्क्रिया दोषो नात्मभूतार्थशंसिनः ।

But what Rama says is: "There is no father's son like me" i.e. There is no other son with such a father. Rama is not boast-

ing about his filial affection but praising Dasaratha's paternal affection. Govindaraja says :

मद्विरहमात्रेण लोकान्तरं गतः पिता । तत्तुल्यपितृमान् असत्सदृशः कश्चिदस्ति ।

He refers to his uniqueness as being such a father's son.

3. THE RIDDLE OF NALA SETU.

The description found in Canto XXII of the Yuddha Kānda about the construction of the Nala Setu is interesting. The poet says that the Vānaras filled the sea between the mainland and the island with trees and rocks, carrying some by *yantras* or engines (Yuddha, XXII, 59), and that these were tied up with grass and creepers and twigs and that the bridge was completed in five days.

दशयोजनविस्तीर्णं शतयोजनमायतम् ।
ददृशुर्देवगन्धर्वा नलसेतुं सुदुष्करम् ॥ (Yuddha, XXII, 76).

It is said by the geographers of to-day that there were a number of natural submarine rocks extending from the mainland and possibly forming a continuation of the Mahandra range and jutting from the sea which is shallow there. It is not unlikely that the interspaces of shallow water between the rocks were fitted with trees and rocks hurled into the same. This is proved by the following words of Varuna to Rama.

हरीणां तरणे राम करिष्यामि यथास्थलम् ॥
(Yuddha, XXII, 28).

I have already stated in the earlier part of this volume that the figure 100 yojanas is possibly a poetic exaggeration. Some of the Vānaras are said to have crossed the intervening sea by aerial flight but most of them walked over the Nala Setu and crossed over to Lanka.

4. THE RIDDLE OF THE TWO COUNCILS OF WAR.

I have already described above Rama's Council of war. I have shown herein how Rama respected his comrades in arms and appreciated their view-points without surrendering his

convictions. He imparted also a diviner outlook by which they were elevated all round. But in Ravana's Council of war we see only the inflated egoism of a dictator surrounded by flatterers and megalomaniacs. The sage advice given by Vibheeshana was cast aside with scorn. Malyavan's advice also was ignored. Ravana was too immorally infatuated with Sita to restore her to Rama. He said also that he would split in two rather than bend.

द्विधा भज्येयमप्येवं न नमेयं तु कस्यचित् ।
एष मे सहजो दोषः स्वभावो दुरतिक्रमः ॥

(Yuddha, XXXVI, 11).

He refused to heed any wholesome advice and went boldly and scornfully to his doom His obsequious and evil-minded advisers fed his vanity and mental crookedness.

ईश्वरस्येश्वरः कोऽस्ति तवशत्रुनिवर्हण ।
रमस्व सह वैदेह्या शत्रूनाक्रम्य मूर्धसु ॥ (Yuddha, XIII, 3).

5. THE RIDDLE OF KUMBHAKARNA.

Why did the poet so sharply differentiate the three brothers from one another? Some interpreters say that Ravana and Kumbhakarna and Vibheeshana represent Rajoguna and Tamoguna and Sattvaguna and that God accepts only the last and rejects the others. Such an allegorical and suggestive approach has no doubt an element of value in it. But the poet's main aim was evidently to give us a picture of life in its variety and complexity and to show God's ways towards humanity and to place before the world a perfect picture and pattern of a model and ideal life The Kosala brothers—Rama and others—are as clearly drawn and as sharply differentiated from one another as the Lanka brothers.

6. THE RIDDLE OF INDRAJIT.

The poet has drawn the character of Indrajit in a puzzling manner. While describing the greatness and supremacy of Rāvana in Kandas I to VI, he makes Agastya say in the first canto of the Uttara Kanda that the sages wondered most at the

killing of Indrajit. Rama asks why they praised the valour of Indrajit as being above that of Ravana and Kumbhakarna and others. This enables the poet to describe the greatness of the Paulastya line, the supreme power of Ravana, and the wonderful valour of Indrajit. Strangely enough the majority of the earlier cantos in the Uttara Kanda describe the glory of Rāvana rather than the glory of Indrajit. But the special achievement attributed to Indrajit is his conquest over Indra, the Lord of the three worlds. He was named as Meghanada at his birth as his infantine cry was as loud as thunder. But he became known as Indrajit because of the greatest exploit of his life. Agastya says :

एतदिन्द्रजितो नाम बलं यत्कीर्तितं मया ।
निर्जितस्तेन देवेन्द्रः प्राणिनोऽन्ये तु किं पुनः ॥

(Uttara, XXX, 51).

Ravana was defeated by Karthaveeryarjuna and Vali. But Indrajit knew no defeat. He is described by the poet as the greatest expert in subtle magical war and in fighting while concealing himself. He wounded and bound even Rama and Lakshmana by *Nāgapāsa*. Further, Lakshmana slew Indrajit by loosening his mighty arrow with the superhuman strength imparted by the famous verse :

धर्मात्मा सत्यसन्धश्च रामो दाशरथिर्यदि ।
पौरुषे चा प्रतिद्वन्द्वः शरैनं जहि शरणिम् ॥

Rama's peerless valour was made a world-known fact by Indrajit's death in the above-said manner at Lakshmana's hands.

7. THE RIDDLE OF THE GARUDA EPISODE.

In this episode we see another instance of Valmiki's supreme poetic gift of artistic suggestiveness (Vyangya or Dhwani). When Rama and Lakshmana and others were wounded by the hidden Indrajit and lay helpless on the ground, Vibheeshana saw the wonderful exploit of the hidden Indrajit he also being a master of *Māyā* in war. Indrajit was in un-

righteous glee and said that none in the three worlds could release or save Rama and Lakshmana.

नमौ मोक्षयितुं शक्यावेतस्मादिषुबन्धनात् ।
सर्वैरपि समागम्य सर्षिसंघैस्सुरासुरैः ॥ (Yuddha, XLVI, 14).

Most of the Vānara chiefs lay wounded on the ground. Sugreeva was heart-broken and in streaming tears. The only bright spots in the dismal situation were Vibheeshana's calm courage and his attitude that right will eventually and certainly prevail over might, and the immediate sudden irresistible appearance of Garuda. Vibheeshanan says:

सशेषभाग्यतास्माकं यदि वीर भविष्यति ।
मोहमेतौ प्रहास्येते महात्मानौ महाबलौ ॥
पर्यवस्थापयात्मानमनाथं मां च वानर ।
सत्यधर्माभिरक्तानां नास्ति मृत्युकृतंभयम् ॥

(Yuddha, XLVI, 33, 34).

The following verses are even more revelatory.

एवमुक्त्वा ततस्तस्य जलक्लिन्नेन पाणिना ।
सुग्रीवस्य शुभे नेत्रे प्रममार्ज विभीषणः ॥
ततस्सलिलमादाय विद्यया परिजप्य च ।
सुग्रीवनेत्रे धर्मात्मा स ममार्ज विभीषणः ॥

(Yuddha, XLVI, 35, 36).

He pointed out to Sugreeva that the radiance of Rama's face showed that there was no danger whatever to his life.

नैतत्किंचन रामस्य नच रामो मुमूर्षति ।
नह्येनं हास्यते लक्ष्मी दुर्लभा या गतायुषाम् ॥

(Yuddha, XLVI, 41).

And yet the vain and foolish Indrajit went to his father and told him that he had slain Rama and Lakshmana.

आचचक्षे प्रियं पित्रे निहतौ रामलक्ष्मणौ ॥

(Yuddha, XLVI, 47).

Sushena then proposed to send Hanuman to get the *sanjeevani* herb (ōshadhi). But suddenly Garuda appeared on

the scene. The poet's description of the meteoric flight of Garuda is wonderful.

एतस्मिन्नन्तरे वायु र्मेघांश्चापि स विद्युतः ।
पर्यस्यन् सागरे तोयं कंपयन्निवमेदिनीम् ॥
महता पक्षवातेन सर्वद्वीपमहाद्रुमाः ।
निपेतुर्भिन्नविटपाः समूला लवणांभसि ॥ (Yuddha, L, 33, 34)

At his approach the Nāga arrows which wounded and bound Rama and Lakshmana loosened their grip and disappeared. Garuda touched the faces of the brothers with his hands. At once their natural complexion returned and they were free from all pain and agony and felt themselves to be full of redoubled strength and energy and power of body and keen clarity of intellect and intuitive vision.

तेजो वीर्यं बलंचौज उत्साहश्च महागुणः ।
प्रदर्शनं च बुद्धिश्च स्मृतिश्च द्विगुणं तयोः ॥ (Yuddha, L, 40).

Rama asked him in grateful tones who he was and why he came, Garuda replied :

अहं सखा ते काकुत्स्थ प्रियः प्राणो बहिश्चरः ।
गरुत्मानिह संप्राप्तो युवाभ्यां साह्यकारणात् ॥
प्रदक्षिणं ततः कृत्वा परिष्वज्य च वीर्यवान् ।
जगामाकाशमाविश्य सुपर्णः पवनो यथा ॥ (Yuddha, L, 46, 60).

The poet's admirable art is shown in his not making Garuda reveal Rama's divinity. The appropriate time for such revelation was to be later on. Govindaraja says :

सखा वाहनत्वेन सहायइति गूढोक्तिः ।

Tilaka says :

अहं सखित्वात् सुग्रीवादिवत् देवसाह्यकरणार्थमागतः ।

He says further about the words प्रदक्षिणं तत कृत्वा thus :

प्रदक्षिणं कृत्वा इत्यनेन दिव्यदेवतावतारो राम इति सर्वान् प्राकृतकपीन प्रतिबोधितम् ॥

The poet has subtly and beautifully suggested by the Garuda episode Rama's divinity which was to be explicity broadcasted

after Sita's Agnipravesa. The poet's art is shown also by his making Ravana attribute Rama's freedom from Nāgapasa to might or magic or stratagem.

तत्वजाने प्रभावैर्वा मायया मोहनेन वा ॥

(Yuddha, LXXII, 7).

8. THE RIDDLE OF SANJEEVANI.

The Sanjeevani episode is another episode which is not only marvellous *per se* but also enables the poet to pourtray his sketch of Hanuman in specially bright and vivid colours. In Canto 102 of the Yuddha Kanda, Sushena tells Hanuman about the magical and wonderful herbs in the Oshadhi Parvata, viz. Visalyakarani, Sāvarnakarani, Sandhānakarani and Sanjeevani. Sushena had already told about Sanjeevani to Sugreeva in Canto 50 when Rama and Lakshmana were bound by Indrajit's Nāgapāsa. It is said there that the herb was in a hill near the milky sea. Hanuman flew to that place and did not want to waste time searching for the herb. So he brought away the peak itself so that Sushena may take out the needed herb. Hanuman's wonderful feat struck all the Vanaras and Rakshasa with wonder.

विस्मितास्तु बभूवुस्ते रणे वानरराक्षसाः ।

दृष्ट्वा हनुमतः कर्म सुरैरपि सुदुष्करम् ॥ (Yuddha, CII, 34).

Even today all pictures and images of Hanuman represent him as having the Sanjeevani hill in his hand.

9. THE RIDDLE OF RAVANA.

Ravana is no doubt described in the poem as having ten heads and twenty arms. (Uttara, IX, 28). But many verses in the poem show that he had ordinarily one head and two arms, at least during nights (Sundara, X, 21, 22, 24; XXII, 18, 27, 28; XLII, 23; Yuddha, LIX, 110 to 113; XCIII, 20). Tilaka says:

द्विभुजत्वकथनात् युद्धादिकालएव विंशतिभुजत्वं दशशीर्षत्वं चेति बोध्यम् ।

(He had 10 heads and 20 arms only during battles). See Yuddha, CIII, 34. But he had that appearance on other public

occasions also. (Aranya, XXXV, 9; XLIX, 6). It looks as if after death he had only one head and two arms. (Yuddha, CXIII, 8 to 10). Anyhow, seeing that the poem gives a thousand arms to a man (Kartaveerya Arjuna), we need not feel puzzled by the attribution of twenty arms to Ravana!

The poet speaks again and again about Ravana's stately and majestic and handsome appearance (Sundara, X, 4; XVIII, 23; XIX, 1). The woman of his harem had different types of beauty. (Sundara, IV, 20; IX, 7). Sita's guards were specially chosen for their ugliness so as to frighten her into submission.

Further, we should not take it that all the women in his harem were brought by force and fraud. See Sundara IX, 59, 69, 70. It may be that after the curse of Nalakoobara (Uttara, XXVI, 57) and Brahma's curse (Yuddha, CIII, 11) Ravana gave up the forcible enjoyment of women. He gave Sita one year's time to consent to be his wife (Aranya, LVI, 24) and refused to touch her unless she loved him (Sundara, XX, 6) and decreed death to her if at the end of two months she refused to yield to his overtures. (Sundara, XXII, 9).

There was another peculiar trait in him. The poet suggests that Ravana fought Rama to the bitter end, knowing and desiring his end at the hands of Rama (Yuddha, CIX, 7). See also the prakshipta sargas between the 37th and 38th cantos in the Uttara Kanda. See also Aranya, XLVI, 36; Sundara, XIC, 23; Yuddha LXXII, 11; Uttara, XXXVIII, 104, 105).

In Yuddha, CX, 37, we have two readings:

पश्यतां तन्महद्युद्धं सर्वरात्रमजायत ॥

पश्यतां तन्महद्युद्धं सप्तरात्रमजायत ॥

Govindaraja explains both. Theertha prefers सर्वरात्रं and says that it means "day and night" (अहोरात्रम्). Govindaraja says:

फाल्गुनचतुर्दश्यां हनुमता लंकादाहः ।
पौर्णमास्यां रामस्य समुद्रतीरप्राप्तिः ॥

प्रथमाद्द्वितीयातृतीयासुदर्भशयनम् । अष्टम्यां सुवेलारोहणम् । नवम्यां युद्धारंभ- इति । सप्तरात्रं रामरावणयुद्धमिति । इदं च इतस्तु नवमेऽहनि इत्यत्रविस्तृतम् ॥

Thus his view is that the battle began on the Navami day and that the Rama-Ravana battle went on for seven days. The exact duration of the military operations is involved in some obscurity.

The great commentators Kathaka and Theertha have calculated with care the day of the commencement and the duration of the Great War between Rama and Ravana. Govindaraja in his commentary in Yuddha, XCIII, 65, refers to this view. The Ramayana says that when the Suvela mountain was occupied by Rama and his Vanara army, it was evening and the fullmoon rose in the sky.

ततोऽस्तमगमत् सूर्यः सन्ध्यया प्रतिरंजितः ।
पूर्णचन्द्रप्रदोषा च क्षपा समभिवर्तते ॥ (Yuddha, XXXVIII, 18).

The war began on the Krishna Paksha Prathama day. On that very night the nāgāpāsa attack and the liberation from it took place. Dhoomrāksha was killed on the Dwitiya day, Vajradamshtra on the Tritiya, Akampana on the Chaturthi, and Prahasta on the Panchami. Ravana's diadem was broken on the sixth day. Kumbakarna was killed on the seventh day, and Athikaya on the eight day. Indrajit used the Brahmastra on the ninth day. On the tenth day Nikumba was killed in the day and Makarakshka was killed that very night. The battle with Indrajit went on for three days—Ekadasi to Trayodasi—and he was killed on the Trayodasi (13th day). Ravana's Moolabala was destroyed on the fourteenth day (Chaturdasi). The battle with Ravana began on the next day and went on throughout the day and he was slain on that day (the amāvasya day). This view of Kathaka and Theertha is combated by Tilaka who gives an elaborate computation of his own. The Pādma Purana and the Kālika Purana give Navami as the date of Ravana's death. But the view of Kathaka and Theertha gets considerable support from Yuddha, XCIII, 65.

"अभ्युत्थानत्वमद्यैव कृष्णपक्षचतुर्दशीम् ।
कृत्वा निर्याह्यमावास्यां विजयाय बलैर्वृतः ॥

Govindaraja in his commentary on the above verse tries to reconcile this view with the view that the battle began on Navami.

वस्तुतस्तु नवम्यां युद्धारंभात् तदारभ्यदिनद्वयेन रावणेन्द्रजिन्मूलबलव्यतिरिक्त राक्षसबलनिबर्हणात् । एकादशी द्वादशी त्रयोदशीभिरिन्द्रजिद्वधइति । चतुर्दश्या-मभ्युत्थानवचनं योयुज्यत एव ॥

After Ravana's death on the Amavasya day, we may take it that his cremation took place on the next day, that Vibhishana's coronation was on Dwitiya, that Sita's agnipravesa (entry into fire) was on Tritiya, that the return journey in the Pushpaka car began on the Chaturthy, and that Rama reached Bharadwaja-Asrama on Panchami.

पूर्णे चतुर्दशे वर्षे पंचम्यां लक्ष्मणाग्रजः ।
भरद्वाजाश्रमं प्राप्य ववन्दे नियतो मुनिम् ॥

(Yuddha, CXXVII, 1).

Rama's meeting Bharta at Nadigrama was on Shashti. (Yuddha, CXXIX, 55). Rama's coronation was on Sapthami.

10. THE RIDDLE OF ĀDITYA HRIDAYA.

The Āditya Hridaya is an integral portion of the poem, though some have called it an interpolation. Agastya taught it to Rama to fill him with superhuman prowess (स्ववीर्योपबृंहणार्थाय) as Theertha says) The hymn is apparently addressed to the Sun God who is only one of the many gods. Ravana was not in fear of the gods. But the hymn was really addressed to the Supreme Divinity. It says :

सर्वदेवात्मकोऽह्येषः । ब्रह्मेशाच्युतेशाय ।

Thus it is an appeal to the total power of all the Gods as limbs of the Supreme and only Divinity of the entire universe. Govindaraja seems to doubt the authenticity of the hymn because it exalts the Sun and conflicts with the rest of the poem which exalts Narayana. Such a sectarian view misses the real spirit of Valmiki's work. During the Tripura Samhara, Vishnu became the arrow of Siva and Brahma became the charioteer of

Siva and so on. Similarly before the attack of Lalita Devi on Bhandasura, it is said that the combined might of all the Gods was given to Devi.

11. THE RIDDLE OF MANDODARI.

In the 12th canto of the Uttara Kanda it is said that Diti's son Maya had a daughter—Mandodari by name—by the apsaras Hema and that she was married to Ravana. Vairochana's daughter Vajrājwālā was married to Kumbhakarna. The gandharva King Sailoosha's daughter Sarama, who was धर्मज्ञा (a knower of Dharma) was married to Vibhishana. Mandodari is described in the poem as a woman of marvellous beauty equalling Sita's own peerless liveliness.

न कुलेन न रूपेण न दाक्षिण्येन मैथिली ।
मयाधिका वा तुल्या वा त्वं तु मोहान्नबुध्यसे ॥
(Yuddha, CXIV, 27).

She is delinated by the poet as a Pativrata and as a knower of the divinity of Rama. She is described as one of the Panchakanyas whose remembrance will destroy all sins. She describes the potency and virtue of Pātivratya thus.

पतिव्रतायास्तपसानूनं दग्धोसि मे प्रभो ।
(Yuddha, CXIV. 28).

पतिव्रतानां नाऽकस्मात्पतन्त्यश्रूणि भूतले ।
(Yuddha, CXIV, 67).

Her virtue saved Ravana till his completion of his sins by the abduction of Sita brought about his downfall and death.

A minor riddle is that in Sundara Kanda, LVIII, 75 to 77, Hanuman tells the vanaras that when Ravana tried to kill Sita Mandodari prevented his doing so. In Sundara Kanda, XXII, 39, it is said that Dhānyamalini did so. The commentators reconcitle these statements by saying that both the queens pacified him or that Dhanyamalini may have been another name of Mandodari. Govindaraja says:

रावणस्य कनिष्ठपत्नी । इदं मन्दोदर्या अप्युपलक्षणम् ।

12. THE RIDDLE OF SITA'S AGNI PRAVESA

(Entry into fire.)

Nowhere else in the literature of the world is there any parallel to this episode. The coming back of Helen is a tame and trite affair. Valmiki's effort has given to the world a height of human nobility which will shine for ever in the firmament of time. Did Rama ask Sita to come after bath so that she might be ready to undergo the ordeal of fire? Rama knew her purity well but wanted to make the world adore it. In fact he had already asked Ravana to return her (Yuddha, XLI, 68; L, 25). The adjectives and similes used by the poet are most suggestive and appropriate and show Rama's consciousness of her purity even before he expressly states it after God Agni brings her unscathed from the fire.

एषासि निर्जिता भद्रे शत्रुं जित्वा मया रणे ।
(Yuddha, CXVIII, 2).

दीपो नेत्रातुरस्येव प्रतिकूलासिमेदृढम् । (Yuddha, CXVIII, 17).

The above simile tells more than a shower of express descriptions and assertions. When a man suffering from sore eyes sees a light and finds it hurt his eyes, it is not the pure light that is to blame but the state of the eyes. See also Yuddha, CXXI, 15 to 21. Rama says therein that he and Sita are one as sun and sunlight.

अनन्या हि मया सीता भास्करेण प्रभा यथा ।

The cheap cynicism that Sita's agnipravesa was a defect in Rama's sterling character is absurd. Sita was satisfied with what happened? Why should we invent an *apologia* for Rama as if he needs our advocacy?

One explanation is that by Rama's harsh words to her, she expiated her fault in having used harsh words to Lakshmana when he was unwilling to leave her and go to Rama who had pursued Mareecha. Manu says that verbal sins are punished by verbal abuse.

मानसं मनसैवायमुपभुंक्ते शुभाशुभम् ।
वाचा वाचा कृतं कर्म कायेनैव च कायिकम् ॥ (Manu, XII, 8).

13. THE RIDDLE OF THE REVIVAL OF THE VANARAS.

When Indra offers a boon to Rama, Rama prays to him that the vānaras who had been killed in battle should be restored to life and health and that their kingdom might be always fertile and prosperous, (Yuddha, Canto CXXI, 5 to 9) just as he prayed to Dasaratha to forgive and bless Kaikeyi and Bharata. He loved to see all beings happy

रामस्सर्वस्य लोकस्य शुभेष्वभिरतस्सदा । (Yuddha, CXXII, 30).

14. THE RIDDLE OF MAHADEVA PRASADA.

It is no doubt true that the poem does not say that before crossing the ocean Rama worshipped Siva at Rameswaram. I have already shown that the poem regards the Trimthrtis will equal reverence. We have to decide who is referred as Mahadeva in Yuddha, CXXVI, 13.

अत्रपूर्वं महादेवः प्रसादमकरोत्प्रभुः ।

Govindaraja says that Mahadeva refers to Varuna. The reason given by him is that there is no reference to Siva's prasāda in the account of the Lankaward march of Rama. But there is no mention of the crow episode or the Manassila episode in their proper places till we reach the Sundarakanda. A poem is not a diary or a chronicle.

The Koorma Purana, the Padma Purana, etc., refer to the Linga Pratishta by Rama at Setu. Govindaraja says that the Itihasas are higher than the Puranas and that the Tāmasa Puranas are no authority at all. Sectarian bigotry cannot go further. Utari's explanation is that the verse *must* have been higher up in the text and must refer to Siva's enabling Rama to see Dasaratha! Sita knew that incident personally. Why should it be referred to by Rama when narrating antecedent events? Rama's asking Hanuman to communicate to Bharata his seeing of Dasaratha by Siva's grace comes in naturally (Yuddha, CXXVIII 11).

The word Mahadeva occurs in many places in the poem. In those places the attempt to make it mean Varuna or any other God except Siva would make nonsense of the verses. (Bala, LV, 2; Yuddha, CXXVIII, 11, Uttara, IV, 29).

The Ramayana is the scripture of all the Hindus and knows nothing of Siva-Vishnu sectarianism. In Uttara, XCI, 7, there is a reference to the worship of Siva before the Aswamedha sacrifice was begun. Many Puranas and the Durvasa Ramayana refer to Rama's worship of Siva. The immemorial tradition of India is in the same direction. At any rate Rama's worship of Siva is not less well attested than the tradition of the identity of the Ikshvaku Kula Dhana given to Vibheeshana as God Ranganatha at Srirangam.

15. THE RIDDLE OF THE PUSHPAKA VIMANA.

Was it mechanically propelled? Or was it moving at will? Or was it being carried by Rakshasas? The matter is left in doubt.

मनोजवं कामगमं कामरूपं विहंगमम् ।
नतुशीतं न चोष्णं च सर्वर्तुसुखदं शुभम् ॥

(Uttara, XV, 39 to 43).

See also Aranya, XXXII, 14, 15. In Sundara, VIII, 7, 8, it is said that it was carried by Rakshasas. In the Yuddha Kanda it is said that only those alive and happy and prosperous can be in it (Yuddha, XLVIII, 26; LXXXII, 19; CXXIV, 31). In Uttara, XXI, 28, it is said that even if it is broken it will become whole again. The entire Vanara army as well as Vibheshana and his ministers went in it with Rama and Sita and Lakshman.

16. THE RIDDLE OF RAMA RAJYA.

Rama and Sita were crowned king and queen according to the ancient and immemorial ceremonial. The queen also is called मूर्धाभिषिक्ता and पट्टमहिषी.

In the poem Rāma Rājya is described at the end of the poem in the same terms at the end of the poem as the Dasaratha Rajya

at the beginning of the poem. Why, then, do the Hindus regard Rama Rajya as the *ne plus ultara of prefection*? Why does Mahatma Gandhi speak of its perfection and dream of its rebirth and re-establishment?

First, the country was prosperous and free from famine, pestilence and war (Bala I, 89,90,92). Secondly, because of the perfect example of Rama, the inhabitants were righteous and lived in perfect amity and devotion to duty and truth. (Yuddha, CXXXI, 96 to 101).

रामभेवानुपश्यन्तो नाभ्यहिंसन्परस्परम् ।

Thirdly, the most glorious feature was that every one became Rama and the whole world became Rama. What further sublimation of human nature could there be?

रामो रामो राम इति प्रजानामभवत्कथाः ।
राममूतं जगद्भूद्रामे राज्यं प्रशासति ॥

(Yuddha, CXXXI, 98).

BOOK VIII

Riddles in the Uttara Kanda.

1. THE RIDDLE OF SAMBOOKA.

Sambooka's penance was considered to be a sin and was punished by Rama with death. Why was Sabari's penance praised and rewarded and why was Sambooka's penance punished? That is a very natural question. It seems to me that Sabari combined penance with devotion and revered Rama while Sambooka said that he wanted to go to heaven with his own body (like Trisanku) and showed no reverence to Rama. His penance was a Tāmasik and sinful penance. Rama enforced the laws of his time just as he inflicted the sentence of death on Vali for gross adultery though no such sentence can be inflicted to-day.

2. THE RIDDLE OF THE TIME OF SITA'S BANISHMENT.

A debated question is whether Sita lived with Rama as queen for 10,000 years or for one thousand years. The Moola-Ramayana says :

दशवर्षसहस्राणि दशवर्ष शतानि च ।
रामो राज्यमुपासित्वा ब्रह्मलोकं गमिष्यति ॥ (Bāla, I, 96).

Why does the poet split up 11,000 years into 10,000 years and 1,000 years instead of saying 11,000 years (एकादश सहस्राणि). In the Uttara Kanda, it is stated :

दशवर्षसहस्राणि गतानि सुमहात्मनोः ।
प्राप्तयोर्विविधान् भोगानतीतः शिशिरागमः ॥
(Uttara, XLII, 25).

This verse shows that Rama and Sita lived together for 10,000 years as king and queen before her banishment. But later on we meet the following verses :

तत्र पत्नीवियोगं च दीर्घकालं गमिष्यति । (Uttara, LI, 20).
दशवर्षसहस्राणि वाजिमेधानथाकरोत् । (Uttara, XCIX, 9).
एवं वर्षसहस्राणि बहून्यथ ययुस्सुखम् । (Uttara, XCIX, 20).
एवं वर्षसहस्राणि दश तेषां ययुस्तदा । (Uttara, CII, 16).

These verses suggest that Rama lived for 10,000 years after Sita's disappearance. In the Bhāgawata it is stated that after Sita's disappearance Rama performed *Agnihotra* without interruption for 13,000 years.

तत ऊर्ध्वं ब्रह्मचर्यं धारयन्नजुहोत्प्रभुः ।
त्रयोदशाब्दसाहस्रमग्निहोत्रमखंडितम् ॥
(Skandha, IX, Canto, XI, Verse, 18).

Thus there is much to be said for the view that the post-Sita period of Rama's life and career was ten thousand years. But on the other hand Durvasas was present at Sita's disappearance. (Uttara, XCVI, 2). He reappears when Kāla Purusha was

inviting Rama to return from the earth and says that he had been performing tapas for one thousand years.

अधवर्षसहस्रस्य समाप्तिस्तपसो मम । (Uttara, CV, 13).

It must also be borne in mind that in Bāla, II, 38, it is said :

अनागतं च यत्किंचिद्रामस्य वसुधातले ।

It suggests that the time between Sita's disappearance and Rama's ascension to Paradise was small. Further, we must draw a similar inference from कस्यचित्त्वथकालस्य in Uttara, CIII, 1. This phrase follows soon after Uttara, CII, Verse 16, referred to already. More than anything else the division of 11,000 years into 10,000 years and 1,000 years and the fact the figure 10,000 years precede the figure 1,000 years show that the former period relates to the period of the conjugal life of Rama and Sita and that the latter period relates to the interval between Sita's disappearance and Rama's ascension to Paradise. The abovesaid discrepancy is a glaring one and cannot be satisfactorily explained and one can only balance the grounds for the conflicting views and choose one of them with unremoved doubt and considerable hesitation.

Rama's conduct has been blamed by the hypercritical critics of today for Vali Vadha and Sita's Agni Pravesa and for Sita's banishment. I have already explained Sita's *agnipravesa* (ordeal by fire). Rama's then acceptance of Sita—whom he always knew to be pure—after the declaration and acclamation of her purity even by the gods and in the presence of all is a perfectly understandable and legitimate and acceptable fact. Why then did he banish her after reigning along with her as king and queen for many years, because of the baseless popular rumour that Rama did wrong in accepting her after she had been for a year in Ravana's palace? Such a rumour was not a casual malicious talk by an individual or a few individuals but a general popular view leading to the lowering of the moral standard among the people.

एवं बहुविधं वाचा वदन्ति पुरवासिनः ।
नगरेषु च सर्वेषु राजन् जनपदेषु च ॥

(Uttara, Canto, 43, Verse, 20).

The Bhagawata also says :

इति लोकाद्बहुमुखाद्दुराराध्यादसंविदः ।
पत्या भीतेन सात्यक्ता प्राप्ता प्राचेतसाश्रमम् ॥
(Skandha, IX, Canto, 11, Verse, 10).

The real fact seems to be that Rama as a public man carrying out his duties towards the public set before himself certain noble and lofty standards which stagger ordinary selfish humanity. For the sake of truth he threw away his crown and was calm and unmoved.

न वनं गन्तुकामस्य त्यजतश्च वसुन्धराम् ।
सर्वलोकातिगस्येव लक्ष्यते चित्तविक्रिया ॥ (Ayodhya, XIX, 33).

Govindaraja appropriately explains सर्वलोकातिगस्य as meaning परमयोगीश्वरस्य । Theertha says · तुल्यप्रियाप्रिययोगिन इव । Tilaka explains the word as meaning जीवन्मुक्तस्येव । These explanations show that the standard applied is the welfare of the soul as distinguished from the mere pleasure of the body or the senses or the mind. The distinction is that between *sreyas* and *preyas* as declared in the Khata Upanishad. Can we understand Buddha's supreme renunciation or Christ's atonement by applying our ordinary ethical standards? It is the very same high ethical standard that makes Rama tell Sita later on :

अप्यहं जीवितं जह्यां त्वां सीते स लक्ष्मणाम् ।
नहिप्रतिज्ञां संश्रुत्य ब्राह्मणेभ्यो विशेषतः ॥ (Aranya, X, 19).

Rama wanted to preserve untarnished the lofty purity of the national ethical life and the glory of his great line and hence resolved to abandon Sita. (See Uttara, XLV, 9 to 15). He chose to give up Sita rather than give up the moral and spiritual guidance of the people. The words अप्यहं जीवितं जह्यां which are found in the Aranya Kanda recur here again (Uttara, XLV, 14) give us the supreme poet's key to the comprehension of Rama's character.

Thus Rama's duty as a king setting a perfect model to his subjects made any other course impossible. A private citizen may adopt a different course. But if laxity in domestic life is

allowed by a king in his own case, there will be a general decay and decline of moral standards. There may be instances of renunciation of kingship when domestic happiness and public welfare conflict. But Rama chose the higher path of a great *yogin* caring for the auspiciousness of the souls of all.

Great masters of poesy like Kalidasa and great interpreters of supreme poets like Ananda Vardhana have accepted Valmiki's interpretation of Rama's character. Kalidasa says: यशोधनानां हि यशो गरीयः, (Raghuvamsa, XIV, 35).

निश्चित्य चानन्यनिवृत्ति वाच्यं त्यागेन पत्न्या परिमार्ष्टुमैच्छत् ।
अपि स्वदेहात्किमुतेन्द्रियार्थाद्यशोधनानां हि यशो गरीयः ॥
अवैमि चैनामनघेति किंतु लोकापवादो बलवान्मतो मे ॥

(Raghuvamsa, XIV, 40).

The mission of Rama's incornation was Dharma (रामो विग्रहवान् धर्मः). In the case of धर्मसंकट he followed the higher Dharma in preference to the lower Dharma. The purgation of the human mind by pity consequent on such supreme renunciation is the best proof of the nobility of Rama's tearful choice between two terrible alternatives.

It is this lofty standard which we have to bear in mind when we estimate the propriety of Sita's banishment. Bhavabhuti says in his Uttararama Charita that Rama looked at the situation thus: "Good men must satisfy the world at large. My father showed this way by giving up me and his life. Vasishta also has counselled me in the same way. The code of conduct upheld by my great predecessors has been lowered in my case by this scandal. O Sita! by you the worlds are pure. Yet the people have impure words to say about you."

सतां केनापि कार्येण लोकस्याराधनं परम् ।
तत्प्रतीतं हिता तेन मां च प्राणांश्च मुंचता ॥
यत्सावित्रैर्दीपितं भूमिपालैर्लोकश्रेष्ठैस्साधुचित्तं चरित्रम् ।
मत्संबन्धात् कश्मला किंवदन्ती स्याच्चेदस्मिन्हन्त धिङ्मामधन्यम् ॥
त्वया जगन्ति पुण्यानि त्वय्यपुण्या जनोक्तय ।
नाथवन्तस्त्वया लोकास्त्वमनाथा विपत्स्यसे ॥

Vasishta's counsel is stated earlier in the play:

युक्तः प्रजानामनुरंजने स्यात्तस्माद्यशो यत्परमं धनं वः ।

Rama replies:

स्नेहं दयां च सौख्यं च यदि वा जानकीमपि ।
आराधनाय लोकस्य मुंचतो नास्तिमे व्यथा ॥

Thus the great poet, Bhavabhuti, entered in his own way into the heaven of Rama's character.

Valmiki takes a direct road and his interpretation of Rama's nature is more intimate and convincing.

एवं शुद्धसमाचारो देवगन्धर्वसन्निधौ ।
लंकाद्वीपे महेन्द्रेण ममहस्ते निवेशिता ॥
अन्तरात्मा च मे वेत्ति सीतां शुद्धां यशस्विनीम् ।
ततो गृहीत्वा वैदेहीमयोध्यामहमागतः ॥
अयं तु मे महान्वादः शोकश्च हृदि वर्तते ।
पौरापवादः सु महांस्तथा जनपदस्य च ॥
अकीर्तिर्यस्यगीयेत लोके भूतस्य कस्यचित् ।
पतत्येवाधमांल्लोकान्यावच्छब्दः प्रकीर्त्यते ॥
अकीर्तिर्निन्द्यते देवैः कीर्तिर्लोकेषु पूज्यते ।
कीर्त्यर्थं तु समारंभः सर्वेषां सुमहात्मनाम् ॥
अप्यहं जीवितं जह्यां युष्मान्वा पुरुषर्षभाः ।
अपवादभयाद्भीतः किं पुनर्जनकात्मजाम् ॥
तस्माद्भवन्तः पश्यन्तु पतितं शोकसागरे ।
नहिपश्याम्यहं भूतं किंचिद्दुःखमतोऽधिकम् ॥

(Uttara, XLVI, 9 to 15).

Sita herself did not blame Rama and proved her purity before all the world by her terrible vow and then disappeared with the Earth-Goddess into the earth. Aesthetically speaking, can we conceive of a more glorious exit for her from the theatre of life? Kalidasa, Bhavabhoshi, and Ananda Vardhana have glorified Rama's conduct and it will be well if we shut up our puny criticisms and stand with bowed heads before the great moments in the lives of great souls.

3. THE RIDDLE OF SITA'S DISAPPEARANCE.

The poet's description of Sita's disappearance touches the supremest heights of tragedy and spirituality in the literature of the world. It is easy for a poet to bring gods into his narrative. But it would be bad art to move them out of the stage by the human ways of disease and death. Valmiki's art is at its best here and he seems to surpass himself. Nowhere else even in the literature of India do we find such a height of sublimity and self-abnegation. Even in the Mahabharata and the Srimad Bhagawata we scale only lesser peaks of glory. Valmiki himself goes to Rama's Aswamedha sacrifice. His peerless poem is sung by Rama's own sons before the whole world. The hearts of the public are purified by the fire of poesy even more than the physical fire into which Sita had entered before. Rama asked the poet to get Sita to declare her own innocence by a supreme vow. The poet replied :

एवं भवतु भद्रं वो यथा वदति राघवः ।
तथा करिष्यते सीता दैवतं हि पतिः स्त्रियाः ॥

(Uttara, XCV, 10).

Then came Sita following the poet and appeared before Rama.

दृष्ट्वा श्रुतिमिवायान्तीं ब्रह्माणमनुगामिनीम् ।
वाल्मीकेः पृष्ठतस्सीतां साधुवादो महानभूत् ॥

(Uttara, XCVI, 12).

Valmiki swears to her purity.

बहुवर्षसहस्राणि तपश्चर्या मया कृता ।
नोपाश्नीयां फलं तस्या दुष्टेयं यदि मैथिली ॥
मनसा कर्मणा वाचा भूतपूर्वं नकिल्बिषम् ।
तस्याः फलमुपाश्नीयामपापा यदि मैथिली ॥

(Uttara, XCVI, 20, 21).

Then came the terrible and wonderful vow of Sita which I have already described in my earlier Volume.

यथाहं राघवादन्यं मनसापि नचिन्तये ।
तथा मे माधवी देवी विवरं दातुमर्हति ॥

मनसा कर्मणा वाचा यथा रामं समर्चये ।
तथा मे माधवी देवी विवरं दातुमर्हति ॥
यथैतत्सत्यमुक्तं मे वेद्मि रामात्परं न च ।
तथा मे माधवी देवी विवरं दातुमर्हति ॥

(Uttara, XCVII, 15 to 17).

The earth opened and the Earth Goddess took back Sita in her maternal arms back into the earth. Sita disappeared from the eyes of men and women but has shone for ever in the throne of their hearts before their inner eyes and has kept them in the Godward path by the purity and power and perfection of her renunciation and resignation.

4. THE RIDDLE OF THE ABANDONMENT OF LAKSHMANA.

Why did Rama get Lakshmana to separate from him and go away to the other world in advance? Why did the inseparables separate? In this vale of tears where partings are as inevitable as meetings, even gods when incarnated in a human form must leave by some exit gate. But their coming and going are voluntary and inspired by love and mercy and grace, though in the case of the ordinary humans they are involuntary and human being are whirled in and whirled out by the floods of karmic results whipped up by the tempests of desire.

When Kāla came in the guise of an ascetic to interview Rama and ask him to go back to Paradise as the purpose of the incarnation had been fulfilled, and had said that he must speak to him privately and whoever broke in must be killed, Lakshmana was asked to watch at the door. Just then the sage Durvasa came in to see Rama urgently. Lakshmana had no option but to go in and inform Rama. He thus himself broke the command not to break in on the interview. He had to do so as he had to choose between Rama's punishment and the sage's curse blasting the entire royal family and the kingdom. Lakshmana said to himself:

एकस्य मरणं मेऽस्तु माभूत्सर्वविनाशनम् । (Uttara, CV, 9).

Rama abandoned Lakshmana as such abandonment was equivalent to a decree of death.

त्यागो वधो वा विहितः साधूनां ह्युभयं समम् ॥

(Uttara, CVI, 13).

Thus Lakshmana carried out the will of God in a final act of self-abnegation and of service to Rama, which were the ruling passions of his noble life. He left his body by the path of supreme yoga and went to Paradise awaiting the return of Rama. He could not bear to go after Rama and always went before him clearing the path for him. Mark his words:

दीप्तमग्निमरण्यं वा यदि रामः प्रवेक्ष्यति ।

प्रविष्टं तत्र मां देवि त्वं पूर्वमवधारय ॥

(Ayodhya, XXI, 17).

अग्रतस्ते गमिष्यामि पन्थानमनुदर्शयन् ॥

(Ayodhya, XXXI, 23).

5. THE RIDDLE OF THE CHIRANJEEVIS.

Rama took Sugreeva with him to the Eternal Paradise but Vibheeshana and Hanuman were left behind to live as Chiranjeevis. Vibheeshana was to carry on righteous rule and Hanuman was to live in devotion to Rama and spread such devotion. (Uttara, CVIII, 27 to 34) Vibheeshana had been given *amaratā* (deathlessness) by Brahma (see Uttara, X, 35) and Rama had placed the burden of righteous sovereignty on his shoulders. (Uttara, XL, 9). Hanuman as Rama's supreme devotee promised to live in perfect devotion and spread devotion (Uttara, XL, 15, 16, 20, 21). Thus some devotees prefer to go to Paradise. Some prefer to live in a state of perfect and uninterrupted devotion in the world. Some are commanded by God to live in devotion and do service to the world. Thus there are diverse and different types of beatitude which are all full of supreme and eternal and infinite bliss. The Lord's will be done!

6. THE RIDDLE OF KULADHANA.

In Yuddha Kanda, Canto CXXXI, Verse 85, it is said that Vibheeshana received Kuladhana from Rama and went to Lanka.

लब्ध्वा कुलधनं राजा लंकां प्रायाद्विभीषणः ।

Some interpreters say that Kuladhana means Lanka Kuladhana or kingship of Lanka. But that is not a correct view as he had already been crowned king of Lanka by Rama. The commentators say that the Kuladhana was Rama's Kuladhana, i.e. the Ranga Vimana which was worshipped by him. श्रीरंगविमानमिति संप्रदायः (Govindaraja). Theertha however says that as later on in Uttara, CVIII, 31, Rama is said to have given Ikshvakukula Daivata, that Kuladhana stated above must have been different. The Padmapurana refers to the giving of Ranga Vimana on the later occasion. So Theertha and Tilaka think that the Kuladhana stated in Yuddha, CXXXI, 85, was Vibheeshana's own Kuladhana of Lankā Rajya. Tulasidas says that what was given was not Ranganatha but a Sālagrama.

Thus Rama gave to Vibheeshana for worship the object of his own worship. It was his desire that God's grace should always rest on Lanka and its ruler and that Rama's own highest ideals of righteousness should be established there by Vibheeshána and should prevail there for ever. See Uttara, CVIII, 27 to 32.

The above passage does not say that the deity was given *then* but says that Rama merely directed its worship to be properly performed by Vibheeshana. The deity had been given to Vibheeshana on the earlier occasion.

Mr. C. Doraswami Iyengar says that Rama gave it to Vibheeshana as the latter had a boon of immortality (अमरत्वं) from Brahma whereas the solar race was bound to end, and Sugreeva wanted Moksha, and Hanuman wanted to spend his deathless life in *bhajāna* and *sevā* (praise and service of Rama). I do not think that it is proper to probe in this way into the orders of Rama, because even if Vibheeshana died so ne one else

would worship the deity and in fact the traditions say that was what happened and the deity was installed for worship at Srirangam.

7. THE RIDDLE OF RAMA'S ASCENSION.

After Lakshmana's ascension, Rama started for Paradise as prayed for by Brahman. He started with his other brothers and Sugreeva and the inhabitants of Ayodhya and Kishkindha on what the poet calls as the महाप्रास्थानिकं विधि (the last heavenward march). They entered the Sarayu river and ascended the Paradise. Rama entered into God Vishnu's Glory. At his request the devotees of Rama were sent by God Brahma to the Sānthānika Lokas. Sugreeva entered the Sun-God. Those who sprang as *amsas* of the other gods went back to their sources.

8. THE RIDDLE OF TAPAH PRAVARDHATAN.

The immortal poem begins with the word Tapas and ends with the word *Pravardhatan.* If we put them together, we get the ruling idea of the poem. *May Tapas grow from more to more!* The Hindus believe that when God Rama incarnated as Rama the Veda also incarnated as the Ramayana and that the Ramayana is the Gayatri mantra incarnate, and they pray that the holy river of the Ramayana, having its origin in the hill of Valmiki and coursing to the ocean of Rama, may purify the whole earth for ever!

वेदवेद्ये परे पुंसिजाते दशरथात्मजे ।
वेदः प्राचेतसादासीत् साक्षाद्रामायणात्मना ॥
गायत्र्याश्च स्वरूपं हि रामायणमनुत्तमम् ॥
वाल्मीकिगिरिसंभूता रामसागरगामिनी ।
पुना तु भुवनं पुण्या रामायणमहानदी ॥

॥ श्रीरामार्पणमस्तु ॥

APPENDICES

APPENDIX I.

An Ethical and Political and Spiritual Anthology from Valmiki

I. ETHICAL TRUTHS.

A. General.

See above Balakanda, I ; VI; XVIII; Ayodhya Kanda, I, II.

सत्यं दानं तपस्त्यागो मित्रता शौचमार्जवम् ।
विद्या च गुरुशुश्रूषा ध्रुवाण्येतानि राघवे ॥
(Ayodhya, XII, 30).

पद्मपत्रेक्षणो वीरः श्यामो निरुदरो महान् ।
धर्मज्ञः सत्यवादी च ह्रीनिषेधो जितेन्द्रियः ॥
(Aranya, XVI, 31).

B. Individual Virtues.

1. Power of Fate:

यदचिन्त्यं तु तद्दैवं भूतेष्वपि न हन्यते ।
~~व्यक्तं मयि च तस्यां च पतितो हि विपर्ययः ॥~~
कश्चिद्दैवेन सौमित्रे योद्धुमुत्सहते पुमान् ।
यस्य न ग्रहणं किंचित्कर्मणोऽन्यत्र दृश्यते ॥
सुखदुःखे भयक्रोधौ लाभालाभौ भवाभवौ ।
यच्चकिंचित्तथाभूतं ननु दैवस्य कर्म तत् ॥
ऋषयोऽप्युग्रतपसो दैवेनाभिप्रपीडिताः ।
उत्सृज्य नियमांस्तीव्रान् भ्रश्यन्ते काममन्युभिः ॥
(Ayodhya, XXII, 20 to 23).

कृतान्तस्त्वेव सौमित्रे द्रष्टव्यो मत्प्रवासने ।
राज्यस्य च वितीर्णस्य पुनरेवनिवर्तने ॥
कैकेय्याः प्रतिपत्तिर्हि कथं स्यान्ममपीडने ।
यदि भावो न दैवोऽयं कृतान्तविहितो भवेत् ॥
(Ayodhya, XXII, 15, 16).

नात्मनः कामकारोऽस्ति पुरुषो यमनीश्वरः ।
इतश्चेतरतश्चैव कृतान्तः परिकर्षति ॥
(Ayodhya, CIX, 15).

यदा विनाशो भूतानां दृश्यते कालचोदितः ।
तदा कार्ये प्रमाद्यन्ति नराः कालवशं गताः ॥
(Aranya, LVI, 16)

भवितव्यं हि यच्चापि न तच्छक्यमिहान्यथा ॥
(Aranya, LXXII, 16).

नियतिः कारणं लोके नियतिः कर्मसाधनम् ।
नियतिः सर्वभूतानां नियोगेष्विह कारणम् ॥
न कर्ता कस्यचित्कश्चिन्नियोगेचापिनेश्वरः ।
स्वभावे वर्तते लोकस्तस्य कालः परायणम् ॥
न कालः कालमत्येति न कालः परिहीयते ।
स्वभावं च समासाद्य न कश्चिदतिवर्तते ॥
न कालस्यास्तिबन्धुत्वं न हेतुर्न पराक्रमः ।
न मित्रज्ञातिसंबन्धः कारणं नात्मनो वशः ॥
(Kishkindha, XXV, 4 to 7)

ऐश्वर्ये सुविस्तीर्णे व्यसने वा सुदारुणे ।
रज्ज्वेव पुरुषं बद्ध्वा कृतान्तः परिकर्षति ॥
(Sundara, XXXVII, 3)

न कालस्यातिभारोस्ति कृतान्तश्च सु दुर्जयः ।
(Yuddha, XLVIII, 19)

2. POWER OF FREEWILL:

दैवं पुरुषकारेण निवर्तयितुमर्हति ॥ (Bāla, LVIII, 23).

विक्लवो वीर्यहीनो यः स दैवमनुवर्तते ।
वीराः संभावितात्मानो न दैवं पर्युपासते ॥
दैवं पुरुषकारेण यः समर्थः प्रबाधितुम् ।
न दैवेन विपन्नार्थं पुरुषः सोऽवसीदति ॥
द्रक्ष्यन्ति त्वद्य दैवस्य पौरुषं पुरुषस्य च ।
दैवमानुषयोरद्य व्यक्ताव्यक्तिर्भविष्यति ॥

अद्यमत्पौरुषहतं दैवं द्रक्ष्यन्ति वै जनाः ।
यद्दैवादागतं तेऽद्य दृष्टं राज्याभिषेचनम् ॥
अत्यंकुशमिवोद्दामं गजं मदबलोद्धतम् ।
प्रधावित्वमहं दैवं पौरुषेण निवर्तये ॥

(Ayodhya, XXIII, 16 to 20).

व्यसनेवार्थकृच्छ्रे वा भये वा जीवितान्तके ।
विमृशन्वै स्वया बुद्ध्या धृतिमान्नावसीदति ॥

(Kishkindha, VII, 9).

3. Reconciliation of Fate and Freewill:

अनागतविधानं तु कर्तव्यं शुभमिच्छता ।
आपदं शंकमानेन पुरुषेण विपश्चिता ॥ (Aranya, XXIV, 11).
शोचतो व्यवसीदन्ति सर्वार्था विदितं हि ते ।
भवान्क्रियापरो लोके भवान्दैवपरायणः ।
आस्तिको धर्मशीलश्च व्यवसायी च राघव ॥

(Kishkindha, XXVII, 34, 35).

कच्चिन्मित्राणि लभते मित्रैश्चाभ्युपगम्यते ।
कच्चित्कल्याणमित्रश्च मित्रैश्चापि पुरस्कृतः ॥
कच्चिदाशास्ति देवानां प्रसादं पार्थिवात्मजः ।
कच्चित्पुरुषकारं च दैवं च प्रतिपद्यते ॥

(Sundara, XXXVI, 18, 19).

4. The Evil of Soka (grief).

शोको नाशयते धैर्यं शोको नाशयते श्रुतम् ।
शोको नाशयते सर्वं नास्तिशोकसमो रिपुः ॥
शक्य आपतितः सोढुं प्रहारो रिपुहस्ततः ।
सोढुमापतितः शोकः सुसूक्ष्मोऽपि न शक्यते ॥

(Ayodhya, LXII, 15, 16).

बालिशस्तु नरो नित्यं वैक्लव्यं योऽनुवर्तते ।
समज्जत्यवशः शोके भाराक्रान्तेवनौर्जले ॥
ये शोकमनुवर्तन्ते न तेषां विद्यते सुखम् ।
तेजश्च क्षीयते तेषां न त्वं शोचितुमर्हसि ॥

शोकेनाभिप्रपन्नस्य जीविते चापिसंशयः ।
सशोकं त्यजराजेन्द्र धैर्यमाश्रयकेवलम् ॥

(Kishkindha, VII, 10 to 13).

निरुत्साहस्य दीनस्य शोकपर्याकुलात्मनः ।
सर्वार्था व्यवसीदन्ति व्यसनं चाधिगच्छति ॥
पुरुषस्य हि लोकेस्मिन् शोकः शौर्यापकर्षणः ॥
तदलं शोकमालंब्य क्रोधमालंब भूपते ।
निश्चेष्टाः क्षत्रिया मन्दाः सर्वे चंडस्यबिभ्यति ॥

(Yuddha, II, 6, 15, 21).

प्रशमश्च क्षमाचैव आर्जवं प्रियवादिता ।
असामर्थ्यं फलन्त्येते निर्गुणेषु सतां गुणाः ॥
आत्मप्रशंसिनं दुष्टं धृष्टं विपरिधावकम् ।
सर्वत्रोत्सृष्टदण्डं च लोकः सत्कुरुते नरम् ॥

(Yuddha, XXI, 15, 16).

5. THE CONQUEST OF SOKA (SORROW) BY UTSAHA (ENERGETIC AND ENTHUSIASTIC ENDEAVOUR.)

शोकं विमुंचार्य धृतिं भजस्व सोत्साहताचास्तु विमार्गणेऽस्याः ।
उत्साहवन्तो नरा न लोके सीदन्ति कर्मस्वतिदुष्करेषु ॥

(Aranya, LXIII, 19).

येषां नोपरि नाधस्तान्नतिर्यक् सज्जते गतिः ।
न च कर्मसु सीदन्ति महत्स्वमिततेजसः ॥

(Sundara, XXXIX, 36).

अर्थो हि नष्टकार्यार्थै र्नायत्नेनाधिगम्यते ॥
उत्साहो बलवानार्य नास्त्युत्साहात्परं बलम् ।
सोत्साहस्यास्ति लोकेस्मिन्न किंचदपि दुर्लभम् ॥
उत्साहवन्तः पुरुषाः नावसीदन्ति कर्मसु ।
उत्साहमात्रामाश्रित्य सीतां प्रतिलभेमहि ॥
त्यज्यतां कामवृत्तत्वं शोकं सन्यस्य पृष्टतः ।
महात्मानं कृतात्मानमात्मानं नाववुध्यसे ॥

(Kishkindha, I, 120 to 123).

अनिर्वेदं च दाक्ष्यं च मनसश्चापराजयः ।
कार्यसिद्धिकराण्याहुस्तस्मादेतद्ब्रवीम्यहम् ॥
(Kishkindha, XLIX, 6).

न विषादे मनः कार्यं विषादो दोषवत्तमः ।
विषादो हन्तिपुरुषं बालं क्रुद्ध इवोरगः ॥
विषादोऽयं प्रसहते विक्रमे पर्युपस्थिते ।
तेजसा तस्यहीनस्य पुरुषार्थो न सिध्यति ॥
(Kishkindha, LXIV, 11, 12).

यस्यत्वे तानि चत्वारि वानरेन्द्र यथानन ।
धृति र्दृष्टिर्मतिर्दाक्ष्यं सकर्मसुनसीदति ॥ (Sundara, I, 189).

अनिर्वेदः श्रियो मूल मनिर्वेदः परं सुखम् ।
अनिर्वेदो हि सततं सर्वार्थेषु प्रवर्तकः ॥
करोति सफलं जन्तो कर्मयत्तत्करोति सः ।
तस्मादनिर्वेदकृतं यत्नं चेष्टेहमुत्तमम् ॥ (Sundara, XII, 10, 11).

शोकस्ते विगत सर्वः कल्याणं त्वामुपस्थितम् ।
ध्रुवं त्वां भजते लक्ष्मीः प्रियं प्रीतिकरं शृणु ॥
(Yuddha, XXXIII, 15).

6. OTHER INDIVIDUAL VIRTUES.

(1) *Gift of food.*

दातव्यमन्नं विधिवत्सत्कृत्यन तु लीलया ।
सर्ववर्णा यथापूजां प्राप्नुवन्ति सुसत्कृताः ॥
(Bāla, XIII, 12).

ब्राह्मणा भुंजते नित्यं नाथवन्तश्च भुंजते ।
तापसा भुंजते चापि श्रमणा भुंजते तथा ॥ (Bāla, XIV, 10).

(2) *Give all gifts with due honour.*

अवज्ञया न दातव्यं कस्यचिल्लीलयापि वा ।
अवज्ञया कृतं हन्याद्दातारं नात्रसंशयः ॥ (Bāla, XIII, 30).

(3) *Show respect to guests.*

अथहृष्टमना राजा विश्वामित्रं महामुनिम् ।
उवाच परमोदारो हृष्टस्तमभिपूजयन् ॥

यथाऽमृतस्य संप्राप्तिः यथा वर्षमनूदके ।
यथा सदृशदारेषु पुत्रजन्माप्रजस्य च ॥
प्रणष्टस्य यथा लाभो यथा हर्षो महोदये ।
तथैवागमनं मन्ये स्वागतं ते महामुने ॥
कं चते परमं कामं करोमि किमुहर्षितः ।
पात्रभूतोसि मे ब्रह्मन् दिष्ट्या प्राप्तोऽसिधार्मिक ॥

(Bāla, XVIII, 50 to 53)

अतिथिः किलपूजार्हः प्राकृतोपि विजानता ॥

(Sundara, I, 120).

(4) *Forgiveness and Forbearance.*

अलंकारो हि नारीणां क्षमा तु पुरुषस्य वा ॥

(Bāla, XXXIII, 7).

क्षमा दानं क्षमा सत्यं क्षमा यज्ञश्च पुत्रिकाः ।
क्षमा यशः क्षमा धर्मः क्षमया विष्ठितं जगत् ॥

(Bāla, XXXIII, 9). See also Sundara, LV, 3 to 6.

न परः पापमादत्ते परेषां पापकर्मणाम् ।
समयो रक्षितव्यस्तु सन्तश्चारित्रभूषणाः ॥
पापानां वा शुभानां वा वधार्हाणां प्लवंगम ।
कार्यं कारुण्यमार्येण न कश्चिन्नापराध्यति ॥

(Yuddha, CXVI, 44, 45.)

(5) *Modesty and Self-control.*

भूयो विनयमास्थाय भव नित्यं जितेन्द्रियः ।
तस्मात्त्वमपिचात्मानं नियम्यैवं समाचर ॥

(Ayodhya, III, 42, 45).

धर्मज्ञो गुरुभिर्दान्तः कृतज्ञः सत्यवाक् शुचिः ॥

(Ayodhya, VIII, 14).

(6) *Softness leads to contempt.*

मृदुर्हि परिभूयते ॥ (Ayodhya, XXI, 11).

कर्तारमपिलोकानां शूरं करुणवेदिनम् ।
अज्ञानादवमन्येरन् सर्वभूतानि लक्ष्मण ॥

मृदुंलोकहिते युक्तं दान्तं करुणवेदिनम् ।
निर्वीर्य इति मन्यन्ते नूनं मां त्रिदशेश्वराः ॥
(Aranya, LXIV, 55, 56).

But over-sternness is wrong.

तदेनां विसृजानार्यां क्षत्रधर्माश्रयां मतिम् ।
धर्ममाश्रय मा तैक्ष्ण्यं मद्बुद्धिरनुगम्यताम् ॥
(Ayodhya, XXI, 43).

(7) *Wrong doing even by the great should be checked.*

गुरोरप्यवलिप्तस्य कार्याकार्य मजानतः ।
उत्पथं प्रतिपन्नस्य कार्यं भवत्ति शासनम् ॥
(Ayodhya, XXI, 13).

(8) *Give and heed good counsel.*

सुलभाः पुरुषा राजन् सततं प्रियवादिनः ।
अप्रियस्य तु पथ्यस्य वक्ता श्रोता च दुर्लभः ॥
(Aranya, XXXVII, 2)

परीतकाले हिगतायुषो नराः
हितं न गृह्णन्ति सुहृद्भिरीरितम् ॥ (Yuddha, XVI, 25).

(9) *Sweetspokenness.*

अविस्तरमसंदिग्धमविलंबितमद्रुतम् ।
उरःस्थं कंढगं वाक्यं वर्तते मध्यमे स्वरे ॥
संस्कारक्रमसंपन्नामद्रुतामविलंविताम् ।
उच्चारयति कल्याणीं वाचं हृदयहारिणीम् ॥
अनया चित्रया वाचा त्रिस्थानव्यंजनस्थया ।
कस्य नाराध्यते चित्तमुद्यतासेररेरपि: ॥
(Kishkindha, III, 32 to 34).

(10) *Loyalty to comrades.*

आढ्योऽपि वापि दरिद्रो वा दुःखितः सुखितोऽपिवा ।
निर्दोषो वा स दोषो वा वयस्यः परमा गतिः ॥

धनत्यागः सुखत्यागो देहत्यागोपि वा पुनः ।
वयस्यार्थे प्रवर्तन्ते स्नेहं दृष्ट्वा तथाविधम् ॥
दुःखित सुखितो वापि सख्युर्नित्यं सखा गतिः ॥
(Kishkindha, VIII, 8, 9, 40).

सर्वथा सुकरं मित्रं दुष्करं परिपालनम् ।
अनित्यत्वाच्च चित्तानां प्रीतिरल्पेऽपिभिद्यते ॥
(Kishkindha, XXXII, 7).

(11) *Help Friends.*

उपकारफलं मित्रमपकारोऽरिलक्षणम् ॥
(Kishkindha, VIII, 21).

(12) *Truth.*

उद्विजन्ते यथा सर्पान्नरादनृतवादिनः ।
धर्मः सत्यं परो लोके मूलं स्वर्गस्य चोच्यते ॥
सत्यमेवेश्वरो लोके सत्यं पद्माश्रिता सदा ।
सत्यमूलानि सर्वाणि सत्यान्नास्ति परं पदम् ॥
नैवलोभान्नमोहाद्वा नह्यज्ञानात्तमोन्वितः ।
सेतुं सत्यस्यभेत्स्यामि गुरोः सत्यप्रतिश्रवः ॥
कायेन कुरुते पापं मनसा संप्रधार्यच ।
अनृतं जिह्वया चाह त्रिविधं कर्मपातकम् ॥
(Ayodhya, CIX, 12, 13, 17, 21).

अनृतं नोक्तपूर्वं वीरकृच्छ्रेपितिष्ठता ।
धर्मलोभपरीतेन नचवक्ष्ये कदाचन ॥ (Kishkindha, XIV, 14).

(13) *Help the good and succour the hurt.*

आनृशंस्यमनुक्रोशः क्षमा शीलं दमः शमः ।
राघवं शोभयन्त्येते षड्गुणाः पुरुषोत्तमम् ॥
(Ayodhya, XXXIII, 12)

निवासवृक्षः साधूनामापन्नानां परा गतिः ।
आर्तानां संश्रयश्चैव यशसश्चैकभाजनम ॥
(Kishkindha, XV, 19).

आनृशंस्यं परो धर्मस्त्वत्त एव मया श्रुतः ।
(Sundara, XXXVIII, 41).

बद्धांजलिपुटं दीनं याचन्तं शरणागतम् ।
नहन्यादानृशंस्यार्थमपिशत्रुं परंतप ॥
आर्तो वा यदि वा दृप्तः परेषां शरणागतः ।
अरिः प्राणान् परित्यज्य रक्षितव्यः कृतात्मना ॥
सचेद्भयाद्वा मोहाद्वा कामाद्वापि न रक्षति ।
स्वया शक्त्या यथा सत्त्वं तत्पापं लोकगर्हितम् ॥
विनष्टः पश्यतस्तस्याऽरक्षिणः शरणागतः ।
आदाय सुकृतं तस्य सर्वं गच्छेदरक्षतः ॥
एवं दोषो महानत्र प्रपन्नानामरक्षणे ।
अस्वर्ग्यं चायस्यं च बलवीर्यविनाशनम् ॥
सकृदेव प्रपन्नाय तवास्मीति चयाचते ।
अभयं सर्वभूतेभ्यो ददाम्येतद्व्रतं मम ॥
आनयैनं हरिश्रेष्ट दत्तमेवाभयं मया ।
विभीषणो वा सुग्रीव यदि वा रावणः स्वयम् ॥
(Yuddha, XVIII, 27 to 34).

(14) *Requital of Help and Gratitude*

धर्मलोपोमहांस्तावत्कृतेह्यप्रतिकुर्वतः ।
अर्थलोपस्य मित्रस्य नाशे गुणवतो महान् ॥
(Kishkindha, XXXIII, 46).

उपकारेण वीरस्तु प्रतिकारेण युज्यते ।
अकृतज्ञोप्रतिकृतो हन्ति सत्त्ववतां मनः ॥
(Kishkindha, XXVII, 45).

ब्रह्मघ्नेच सुरापेच चोरे भग्नव्रते तथा ।
निष्कृति र्विहितासद्भिः कृतघ्ने नास्तिनिष्कृतिः ॥
(Kishkindha, XXXIV, 12).

कृतेच प्रतिकर्तव्यमेषधर्मः सनातनः ॥ (Sundara, I, 114).

(15) *Chivalry and Reverence to Womanhood.*

न रामः परदारान्वै चक्षुर्भ्यामपिपश्यति ।
(Ayodhya, LXXII, 48).

यां वृत्तिं वर्तते रामः कौसल्यायां महाबलः ।
तामेव नृपनारीणामन्यासामपि वर्तते ॥
(Ayodhya, CXVIII, 5).

सद्धृष्टं स्वपित्नीषु नृपेण नृपवत्सलः ।
मातृवद्वर्तते वीरो मानमुत्सृज्य धर्मवित् ॥
(Ayodhya, CXVIII, 6).

न हि स्त्रीषु महात्मानः क्वचित्कुर्वन्ति दारुणम् ॥
(Kishkindha, XXXIII, 35).

नाहं जानामि केयूरे नाहं जानामि कुण्डले ।
नूपुरे त्वभिजानामि नित्यं पादाभिवन्दनात् ॥
(Kishkindha, VI, 21)

(16) *Purity of Mind.*

मनो हि हेतुः सर्वेषामिन्द्रियाणां प्रवर्तने ।
शुभाशुभास्ववस्थासु तच्च मे सुव्यवस्थितम् ॥ (Sundara, XI, 41).

(17) *Prayer for long life.*

विनाशे बहवो दोषा जीवन् भद्राणि पश्यति ।
तस्मात्प्राणान् धरिष्यामि ध्रुवो जीवति संगमः ॥
(Sundara, XIII, 47).

कल्याणी बत गाथेयं लौकिकी प्रतिभाति मे ।
एति जीवन्तमानन्दो नरं वर्षशतादपि ॥
(Sundara, XXXIV, 6).

(18) *Good Conduct.*

इह सन्तो न वा सन्ति सतो वा नानुवर्तसे ।
तथा हि विपरीता ते बुद्धिराचारवर्जिता ॥
(Sundara, XXI, 9).

(19) *Equanimity.*

धन्याः खलु महात्मानो मुनयस्त्यक्तकिल्बिषाः ।
जितात्मानो महाभागा येषां न स्तः प्रियाप्रिये ॥
प्रियान्न सम्भवेद्दुःखमप्रियादधिकं भयम् ।
ताभ्यां हि ये वियुज्यन्ते नमस्तेषां महात्मनाम् ॥
(Sundara, XXVI, 49, 50).

(20) *Simultaneous Skill.*

कार्ये कर्मणि निर्दिष्टे यो बहून्यपि साधयेत् ।
पूर्वकार्याविरोधेन सकार्यं कर्तुमर्हति ॥
नह्येकः साधको हेतु स्वल्पस्यापीहकर्मणः ।
योह्यर्थं बहुधावेद ससमर्थोऽर्थसाधने ॥ (Sundara, XLI, 5, 6).

(21) *Do not cause harm.*

लोकपीडाकरं कर्म न कर्तव्यं विचक्षणैः ।
बालानां तु शुभं वाक्यं ग्राह्यं लक्ष्मणपूर्वज ॥
(Uttara, LXXXIII, 20).

C. Individual Vices.

1. A general description of various evils and vices is found in Ayodhya, LXXV and Yuddha, LXXXVII.

2. *Vice drives out Virtue.*

कामं स्वभावो यो यस्य न शक्यः परिमार्जितुम् ।
नहि दुष्टात्मनामार्यमावसत्यालये चिरम् ॥
(Aranya, XV, 11).

3. *Drunkenness.*

अनार्य इतिमामार्याः पुत्रविक्रायिकं ध्रुवम् ।
धिक्करिष्यन्ति रथ्यासु सुरापं ब्राह्मणं यथा ॥
(Ayodhya, XII, 79).
पानादर्थश्च धर्मश्च कामश्च परिहीयते ॥
(Kishkindha, XXXIII, 45).

4. *Lust and Adultery.*

निवर्तयमति नीचां परदाराभिमर्शनात् ।
नतत्समाचरेद्धीरो यत्परोऽस्यविगर्हयेत् ॥
यथात्मनस्तथान्येषां दारारक्ष्या विपश्चिता ॥ (Ayodhya, L, 7, 8).
त्रीण्येव व्यसनान्यत्रकामजानि भवन्त्युत ।
मिथ्यावाक्यं प्रथमकं तस्माद्गुरुतरावुभौ ॥
परदाराभिगमनं विना वैरं च रौद्रता ॥ (Aranya, IX, 3).

न देशकालौ हि न चार्थधर्मा
वपेक्षते कामरतिर्मनुष्यः ॥ (Aranya, XXXIII, 54).
न हि मे परदाराणां दृष्टिर्विषयवर्तिनी ॥ (Sundara, XI, 38).
यथा तव तथान्येषां दारारक्ष्या निशाचर ।
आत्मानमुपमां कृत्वा स्वेषु दारेषु रम्यताम् ॥
अतुष्टं स्वेषु दारेषु चपलं चपलेन्द्रियम् ।
नयन्ति निकृतिप्रज्ञं परदाराः पराभवम् ॥
(Sundara, XXI, 7, 8).
अयशस्यमनायुष्यं परदाराभिमर्शनम् ।
अर्थक्षयकरं घोरं पापस्य च पुनर्भवम् ॥ (Ayodhya, IX, 15).

5. *Anger.*

गृह्णन्ते यदि रोषेण त्वा शोऽपि विपश्चित ।
ततः शास्त्रविपश्चित्त्व श्रम एव हि केवलम् ॥
(Sundara, LII, 8).
धन्यास्ते पुरुषश्रेष्ठा ये बुद्ध्या कोपमुत्थितम् ।
निरुन्धन्ति महात्मानो दीप्तमग्निमिवांभसा ॥
क्रुद्धः पापं न कुर्यात्कः क्रुद्धो हन्याद्गुरूनपि ।
क्रुद्धः परुषया वाचा नरः साधूनधिक्षिपेत् ॥
वाच्यावाच्यं प्रकुपितो नविजानातिकर्हिचित् ।
नाकार्यमस्तिक्रुद्धस्य नावाच्यं विद्यते क्वचित् ॥
यः समुत्पतितं क्रोधं क्षमयैव निरस्यति ।
यथोरगस्त्वचं च जीर्णां सवै पुरुषउच्यते ॥
(Sundara, LV, 4 to 7).
कोपं कथं नाम गुणप्रकृष्टः
कुमार कुर्यादपकृष्टसत्त्वे ।
कस्त्वद्विधः कोपवशं हि गच्छे
त्सत्त्वावरुद्धस्तपसः प्रसूतिः ॥ (Kishkindha, XXXIII, 51).

6. *Falsehood.*

ऊर्मिमालिनमक्षोभ्यं क्षुभ्यन्तमिवसागरम् ।
उपप्लुतमिवादित्यमुक्तानृतं ऋषिं यथा ॥
(Ayodhya, XVIII, 6)

7. *Unfriendliness.*

यथा पुष्करपर्णेषु पतितास्तोयबिन्दवः ।
नश्लेषमुपगच्छन्ति तथाऽनार्येषु सौहृदम् ॥
(Yuddha, XVI, 11).

8. *Illegal Gain.*

अमार्गेणागतां लक्ष्मीं प्राप्येवान्वयवर्जितः ॥
(Aranya, VIII, 8).

9. *Defects of Women.*

असत्यः सर्वलोकेऽस्मिन्सततं सत्कृताः प्रियैः ।
भर्तारं नानुमन्यन्ते विनिपातगतं स्त्रियः ॥
एषस्वभावो नारीणामनुभूय पुरा सुखम् ।
अल्पामप्यापदं प्राप्य दुष्यन्ति प्रजहत्यपि ॥
असत्यशीला विकृता दुर्ग्राह्यहृदयाः सदा ।
युवत्यः पापसंकल्पाः क्षणमात्राद्विरागिणः ॥
न कुलं न कृतं विद्यां न दत्तं नापिसंग्रहम् ।
स्त्रीणां गृह्णाति हृदयमनित्यहृदयाहिताः ॥
(Ayodhya, XXXIX, 20 to 23).

एषा हि प्रकृतिः स्त्रीणामासृष्टे रघुनन्दन ।
समस्थमनुरंजन्ति विषमस्थं त्यजन्ति च ॥
शतह्रदानां लोलत्वं शस्त्राणां तीक्ष्णता तथा ।
गरुडानिलयोः शैघ्र्यमनुगच्छन्ति योषितः ॥
(Aranya, XIII, 5, 6).

स्वभावस्त्वेष नारीणामेवं लोकेषु दृश्यते ।
विमुक्तधर्माश्चपलास्तीक्ष्णा भेदकराः स्त्रियः ॥
(Aranya, XLV, 29).

D. Domestic Virtues.

1. *Wealth for the Welfare of the Family.*

धर्ममर्थं च कामं च पृथिवीं चापिलक्ष्मण ।
इच्छामि भवतामर्थे एतत्प्रतिशृणोमिते ॥

भ्रातॄणां संग्रहार्थं च सुखार्थं चापि लक्ष्मण ।
राज्यमप्यहमिच्छामि सत्येनायुधमालभे ॥
(Ayodhya, XCVII, 5, 6).

2. *Devotion to Father and Mother.*

पिता हि प्रभुरस्माकं दैवतं परमं हि नः ।
यस्य नो दास्यतिपिता सनो भर्ता भविष्यति ॥
(Bāla, XXXII, 21).

यतो मूलं नरः पश्येत्प्रादुर्भावमिहात्मन ।
कथं तस्मिन्न वर्तेत प्रत्यक्षे सति दैवते ॥
(Ayodhya, XVIII, 16).

नह्यतो धर्मचरणं किञ्चिदस्तिमहत्तरम् ।
यथा पितरिशुश्रोषा तस्यवा वचनक्रिया ॥
(Ayodhya, XIX, 22).

पितृशुश्रूषया पुत्रमातृशुश्रूषया तथा ।
सत्येन च महाबाहो चिरंजीवाभिरक्षितः ॥
(Ayodhya, XXV, 6),

अस्वाधीनं कथं दैवं प्रकारैरभिराध्यने ।
स्वाधीनं समतिक्रम्य मातां पितरं गुरुम् ॥
यत्त्रयं तत्त्रयो लोकाः पवित्रं तत्समं भुवि ।
नान्यदस्ति शुभापांगे तेनेदमभिराध्यनें ॥
न सत्यं दानमानौ वा न यज्ञाश्चाप्तदक्षिणाः ।
तथा बलकराः सीते यथा सेवा पितुर्हिता ॥
स्वर्गो धनं वा धान्यं वा विद्याः पुत्राः सुखानि च ।
गुरुवृत्त्यनुरोधेन न किंचिदपिदुर्लभम् ॥
देवगन्धर्वगोलोकान् ब्रह्मलोकांस्तथा नराः ।
प्राप्नुवन्ति महात्मानो मातापितृपरायणा. ॥
समां पिता यथा शास्ति सत्यधर्मपथे स्थितः ।
तथा वर्तितुमिच्छामि सहिधर्मः सनातनः ॥
(Ayodhya, XXX, 33 to 38).

यन्मातापितरौ वृत्तं तनये कुरुतः सदा ।
न सुप्रतिकरं तत्तु मात्रा पित्रा च यत्कृतम् ॥

यथाशक्तिप्रदानेन स्नापनोच्छादनेन च ।
नित्यं च प्रियवादेन तथा संवर्धनेन च ॥
(Ayodhya, CXI, 9, 10).

कामकारो महाप्राज्ञ गुरूणां सर्वदानघ ।
उपपन्नेषु दारेषु पुत्रेषु च विधीयते ॥
यावत्पितरि धर्मज्ञे गौरवं लोकसत्कृतम् ।
तावद्धर्मभृतां श्रेष्ठ जनन्यामपिगौरवम् ॥
(Ayodhya, CIV, 18, 21)

3. *Devotion to brother.*

स्निग्धो धर्मरतो वीरः सततं सत्पथे स्थितः ।
प्रियः प्राणसमो वश्यो भ्राता चापिसखाचमे ॥
(Ayodhya, XXXI, 10).

एषो लोके सतां मार्गो यज्ज्येष्ठवशगो भवेत् ॥
(Ayodhya, XL, 6).

4. *Devotion of Husband and wife.*

इयं सीता मम सुता सहधर्मचरी तव ।
प्रतीच्छ चैनां भद्रं ते पाणि गृह्णीष्व पाणिना ॥
पतिव्रता महाभागा छायेवानुगता सदा ॥
(Bāla, LXXIII, 24, 25)

प्रिया तु सीता रामस्य दाराः पितृकृता इति ।
गुणाद्रूपगुणाच्चापि प्रीतिर्भूयोऽप्यवर्धता ॥
तस्याश्च भर्ता द्विगुणं हृदये परिवर्तते ।
अन्तर्जातमपिव्यक्तमाख्याति हृदयं हृदा ॥
(Bāla, LXXVII, 27, 28).

व्रतोपपासनिरता या नारी परमोत्तमा ।
भर्तारं नानुवर्तेत सा तु पापगतिर्भवेत् ॥
भर्तुः शुश्रूषया नारी लभते स्वर्गमुत्तमम् ।
अपिया निर्नमस्कारा निवृत्ता देवपूजनात् ॥
शुश्रूषामेव कुर्वीत भर्तुः प्रियहितेरता ।
एषधर्म पुराहृष्टो लोके वेदे श्रुतः स्मृतः ॥
(Ayodhya, XXIV, 25 to 27).

आर्यपुत्र पिता माता भ्राता पुत्रस्तथास्नुषा ।
स्वानि पुण्यानि भुंजाना स्वं स्वं भाग्यमुपासते ॥
भर्तुर्भाग्यं तु भार्यैका प्राप्नोति पुरुषर्षभ ॥
न पिता नात्मजो नात्मा न माता न सखीजनः ।
इहप्रेत्य च नारीणां पतिरेकोगतिः सदा ॥
सर्वावस्थागता भर्तुः पादच्छाया विशिष्यते ॥
सुखे वने विवत्स्यामि यथैव भवने पितुः ।
अचिन्तयन्ती त्रींल्लोकांश्चिन्तयन्तीपतिव्रतम् ॥
शुश्रूषमाणा ते नित्यं नियता ब्रह्मचारिणी ॥
(Ayodhya, XXVII, 3, 4, 5, 8, 11, 12).

वने विवत्स्यामि यथा पितुर्गृहे
तवैव पादावुपगृह्यसंयता ॥ (Ayodhya, XXVII, 21).

शुद्धात्मन्प्रेमभावाद्धि भविष्यामि विकल्मषा ।
भर्तारमनुगच्छन्ती भर्ता हि मम दैवतम् ॥
प्रेत्यभावेऽपि कल्याणः संगमो मे सहत्वया ।
अद्भिर्दत्ता स्वधर्मेण प्रेत्यभावेऽपि तस्यसा ॥
भक्तां पतिव्रतां दीनां मां समां सुखदुःखयोः ।
नेतुमर्हसि काकुत्स्थ समानसुखदुःखिनीम् ॥
(Ayodhya, 16 to 18, 20).

भर्तुरिच्छा हि नारीणा पुत्रकोट्या विशिष्यते ॥
(Ayodhya, XXXV, 8).

साध्वीनां हि स्थितानां तु शीले सत्ये श्रुते शमे ।
स्त्रीणां पवित्रं परमं पतिरेको विशिष्यते ॥
(Ayodhya, XXXIX, 24).

धर्माद्विचलितुं नाहमलं चन्द्रादिवप्रभा ॥
नातन्त्री वाद्यते वीणा नाचक्रो वर्तते रथ ।
नापतिः सुखमेधेत या स्यादपि शतात्मजा ॥
मितं ददाति हि पिता मितं माता मितं सुतः ।
अमितस्य हि दातारं भर्तारं कानपूजयेत् ॥
स्त्रीणां भर्ता हि दैवतम् ॥ (Ayodhya, XXXIX, 28 to 31).

यद्यप्येष भवेद्भर्ता ममार्ये वृत्तवर्जितः ।
अद्वैधमुपचर्तव्यस्तथाप्येष मया भवेत् ॥
किं पुनर्यो गुणश्लाघ्य. सानुक्रोशो जितेन्द्रिय ।
स्थिरानुरागो धर्मात्मा मातृवत्पितृवत्प्रियः ॥
भर्तृशुश्रूषाणान्नार्यास्तपोनान्यद्विधीयते ॥

(Ayodhya, CXVIII, 3, 4, 9).

5. *Reverence for husband's relations.*

काल्यमुत्थाय देवानां कृत्वा पूजां यथाविधि ।
वन्दितव्यो दशरथः पिता मम नरेश्वरः ॥
माता च मम कौसल्या वृद्धा संतापकर्शिता ।
धर्ममेवाग्रतः कृत्वा त्वत्तः संमानमर्हति ॥
वंदितव्याश्चते नित्यं याः शेषा मम मातरः ।
स्नेहप्रणयसंभोगैः समा हि मम मातरः ॥
भ्रातृपुत्रसमौ चापि द्रष्टव्यौ च विशेषतः ।
त्वया भरतशत्रुघ्नौ प्राणैः प्रियतरो मम ॥

(Ayodhya, XXVI, 30 to 33).

6. *Chastity and modesty of women.*

सीतायास्तेजसा दग्धाम् । (Sundara, LI, 36).

अथवा चारुसर्वांगी रक्षिता स्वेन तेजसा ।
ननशिष्यति कल्याणी नाग्निरग्नौ प्रवर्तते ॥

(Sundara, LV, 23).

पतिव्रतायास्तपसा नूनं दग्धोऽसि मे प्रभो ।
पतिव्रतानां नाकस्मात्पतन्त्यश्रूणि भूतले ॥

(Yuddha, CXIV, 23, 67).

न गृहाणि न वस्त्राणि न प्राकारास्तिरस्क्रियाः ।
नेदृशा राजसत्कारा वृत्तमावरणं स्त्रियाः ॥
व्यसनेषु न कृच्छ्रेषु न युद्धेषु स्वयंवरे ।
न क्रतौ न विवाहे च दर्शनं दुष्यति स्त्रियाः ॥

(Yuddha, CXVII, 26, 27).

7. *Affection for sons.*

यत्कृते पितरः पुत्रान् जनयन्ति शुभार्थिनः ।
परलोकहितार्थाय तस्यकालोऽयमागतः ॥ (Bala, LXII, 9).

तं पश्यमानो नृपतिस्तुतोषप्रियमात्मजम् ।
अलंकृतमिवात्मानमादर्शतलसंस्थितम् ॥
ज्येष्टायामसिमे पत्न्यां सदृश्यां सदृशः सुतः ।
उत्पन्नस्त्वं गुणश्रेष्टो मम रामात्मजः प्रियः ॥
(Ayodhya, III, 37, 39).

निर्गुणस्यापि पुत्रस्य कथंस्याद्विप्रवासनम् ।
किं पुनर्यस्य लोकोऽयं जितो वृत्तेन केवलम् ॥
(Ayodhya, XXXIII, 11).

दुर्वृत्तमपिकः पुत्रं त्यजेद्भुविविचक्षणः ।
कश्च प्रव्राज्यमानो वा नासूयेत्पितरं सुसः ॥
(Ayodhya, LXIV, 64).

8. *Daughters.*

सदृशाच्चापकृष्टाच्च लोके कन्यापिता जनात् ।
प्रधर्षणमवाप्नोति शक्रेणापि समो भुवि ॥
(Ayodhya, CXVIII, 35).

कन्यापितृत्वं दुःखं हि सर्वेषां मानकांक्षिणाम् ।
न ज्ञायते च कः कन्या वरयेदितिकन्यके ॥
मातुः कुलं पितृकुलं यत्र चैव प्रदीयते ।
कुलत्रयं सदा कन्या संशये स्थाप्य तिष्ठति ॥
(Uttara, IX, 9, 10).

9. *Agnates*

जानामि शीलं ज्ञातोनां सर्वलोकेषु राक्षस ।
हृष्यन्ति व्यसनेष्वेते ज्ञातोनां ज्ञातयः सदा ॥
प्रधानं साधनं वैद्यं धर्मशीलं च राक्षस ।
ज्ञातयो ह्यवमन्यन्ते शूरं परिभवन्ति च ॥
नित्यमन्योन्यसंहृष्टा व्यसनेष्वाततायिनः ।
प्रच्छन्नहृदया घोरा ज्ञातयस्तु भयावहाः ॥
कृत्स्नाद्भयात् ज्ञातिभयं सुकष्टं विदितं च नः ॥
(Yuddha, XVI, 3 to 5, 8).

10. *Servants.*

यो हि भृत्यो नियुक्तस्सन् भर्त्रा कर्मणि दुष्करे ।
कुर्यात्तदनुरागेण तमाहुः पुरुषोत्तमम् ॥
नियुक्तोयः परं कार्यं न कुर्यान्नृपतेः प्रियम् ।
भृत्यो युक्तः समर्थश्च तमाहुर्मध्यमं नरम् ॥
नियुक्तो नृपतेः कार्यं न कुर्याद्यस्समाहितः ।
भृत्यो युक्तः समर्थश्च तमाहुः पुरुषाधमम् ॥ (Yuddha, I, 7 to 9).

D. Social Virtues.

11. *Protection of individual and social righteousness.*

रक्षिता स्वस्य वृत्तस्य स्वजनस्य च रक्षिता ।
रक्षिता जीवलोकस्य धर्मस्य च परंतपः ॥
(Sundara, XXXI, 7).

मर्यादानां च लोकानां कर्ता कारयिताचतः ॥
(Sundara, XXXV, 11).

12. *No acquisition of wealth by causing harm to others.*

यद्द्रव्यं बान्धवानां वा मित्राणां वा क्षये भवेत् ।
नाहं तत्प्रतिगृह्णीयां भक्षान् विषकृतानिव ॥
(Ayodhya, XCVII, 4).

13. *Good Brahmins.*

स्वकर्मनिरता नित्यं ब्राह्मणा विजितेन्द्रियाः ।
दानाध्ययनशीलाश्च संयताश्च प्रतिग्रहे ॥
ननास्तिको नानृतको नकश्चिदबहुश्रुतः ।
नासूयको न वाशक्तो ना विद्वान्विद्यते तदा ॥
नाषडंगविदत्रासीन्नाव्रतो नासहस्रद ।
न दीनः क्षिप्तचित्तोवा व्यथितो वापि कश्चन ॥
(Bāla, VI, 13 to 15)

14. *Bad Brahmins.*

कच्चिन्न लोकायतिकान्ब्राह्मणांस्तात सेवसे ।
अनर्थकुशलाह्येते बालाः पंडितमानिनः ॥

धर्मशास्त्रेषु मुख्येषु विद्यमानेषु दुर्बुधाः ।
बुद्धिमान्वीक्षिकीं प्राप्य निरर्थं प्रवदन्ति ते ॥
(Ayodhya, C, 39, 40).

15. *Kshatriyas.*

क्षत्रियै धार्यते चापः नार्तशब्दो भवेदिति ॥ (Āranya, X, 3).]
अप्यहं जीवितं जह्यां त्वां वा सीते स लक्ष्मणाम् ।
न तु प्रतिज्ञां संश्रुत्य ब्राह्मणेभ्यो विशेषतः ॥
तदवश्यं मया कार्यमृषीणां परिपालनम् ।
अनुक्तेनापि वैदेहि प्रतिज्ञाय तु किं पुनः॥ (Āranya, X, 19, 20).

II. Political Truths.

1. The evils of absence of government are fully described in Ayodhya, LXXIV.

2. The duties of kings are fully described in Ayodhya, C.

3. राज्यसप्तांगानि (7 Limbs of Polity).

I. *King* (स्वामी *or* राजा).

नृशंसमनृशंसं वा प्रजारक्षणकारणात् ।
पातकं वा सदोषं वा कर्तव्यं रक्षता सता ॥
राज्यभारनियुक्तानामेषधर्मस्सनातनः ॥
(Bāla, XXV, 18, 19).

अवेक्षमाणः सस्नेहं चक्षुषा प्रपिबन्निव ।
उवाच रामः स्नेहेन ताः प्रजाः स्वाः प्रजा इव ॥
(Ayodhya, XLV, 5).

किं समर्थं जनस्यास्य किं प्रियं किं सुखावहम् ।
इति रामेण नगरं पितृवत्परिपालितम् ॥
(Ayodhya, LVII, 14).

न्यस्तदंडा वयं राजन् जितक्रोधा जितेन्द्रियाः ।
रक्षितव्यास्त्वया शश्वत् गर्भभूतास्तपोधनाः ॥ (Aranya, I, 21).

अधर्मस्तु महांस्तात भवेत्तस्य महीपतेः ।
यो हरेद्बलिषड्भागं न च रक्षति पुत्रवत् ॥

युंजानःस्वानिवप्राणान् प्राणैरिष्टान्सुतानिव ।
नित्ययुक्तस्सदारक्षन् सर्वान् विषयवासिनः ॥
प्राप्नोति शाश्वतीं राम कीर्तिं स बहुवार्षिकीम् ।
ब्रह्मणः स्थानमासाद्य तत्र चापि महीयते ॥
यत्करोति परं धर्मं मुनिर्मूलफलाशनः ।
तत्रराज्ञश्चतुर्भागः प्रजा धर्मेण रक्षतः ॥

(Aranya, VI, 11 to 14).

सक्तं ग्राम्येषु भोगेषु कामवृत्तं महीपतिम् ।
लुब्धं न बहुमन्यन्ते श्मशानाग्निमिव प्रजाः ॥
स्वयं कार्याणि यः काले नानुतिष्ठति पार्थिवः ।
स तु वै सहराज्येन तैश्चकार्यैं विनश्यति ॥
तीक्ष्णमल्पप्रदातारं प्रमत्तं गर्वितं शठम् ।
व्यसने सर्वभूतानि नाभिधावन्ति पार्थिवम् ॥
अतिमानिनमग्राह्यमात्मसंभावितं नरम् ।
क्रोधिनं व्यसने हन्ति स्वजनोऽपि महीपतिम् ॥
शुष्कैः काष्ठैर्भवेत्कार्यं लोष्टैरपिचपांसुभिः ।
न तु स्थानात्परिभ्रष्टैः कार्यं स्याद्वसुधाधिपः ॥

(Aranya, XXXIII, 3, 4, 15, 16, 18).

पंचरूपाणि राजानो धारयन्त्यमितौजतः ।
अग्नेरिन्द्रस्य सोमस्य वरुणस्य यमस्य च ॥
औष्ण्यं तथा विक्रमं च सौम्यं दण्डं प्रसन्नताम् ।
धारयन्ति महात्मानो राजानः क्षणदाचर ॥

(Aranya, XX, 12, 13).

राजमूलो हि धर्मश्च जयश्च जयतां वर ।
तस्मात्सर्वास्ववस्थासु रक्षितव्या नराधिपः ॥
राज्यं पालयितुं शक्यं न तीक्ष्णेन निशाचर ।
न चापि प्रतिकूलेन नाविनीतेन राक्षस ॥

(Aranya, XLI, 10, 11).

राजा धर्मश्च कामश्च द्रव्याणां चोत्तमो निधिः ।
धर्मः शुभं वा पापं वा राजमूलं प्रवर्तते ॥
(Aranya, L, 9).

युक्तदण्डा हि मृदवः प्रशान्ता वसुधाधिपाः ॥
(Aranya, LXV 9).

साम दानं क्षमा धर्मः सत्यं धृतिपराक्रमौ ।
पार्थिवानां गुणा राजन् दण्डश्चाप्यपराधिषु ॥
(Kishkindha, XVII, 27).

नयश्च विनयश्चोभौ यस्मिन्सत्यं च सुस्थितम् ।
विक्रमश्च यथा दृष्टः स राजा देशकालवित् ॥
राजभिर्धृतदण्डास्तु कृत्वा पापानि मानवाः ।
निर्मलाः स्वर्गमायान्ति सन्तः सुकृतिनो यथा ॥
दंडयेयः पातयेद्दंडं दंड्योयश्चापिदंड्यते ।
कार्यकारणासिद्धार्थावुभौ ता नावसीदत. ॥
(Kishkindha, XVIII, 8, 33, 64).

यस्य कोशश्च दण्डश्च मित्राण्यात्मा च भूमिप ।
समवेतानि सर्वाणि स राज्यं महदश्नुते ॥
(Kishkindha, XXIX, 11).

क्रियाभियोगं मनसः प्रसादं
समाधियोगानुगतं च कालम् ।
सहायसामर्थ्यमदीनसत्त्व
स्वकर्महेतुंच कुरुष्वहेतुम् ॥ (Kishkindha, XXX, 17).

यस्तु राजा स्थितो धर्मे मित्राणामुपकारिणाम् ।
मिथ्याप्रतिज्ञां कुरुते को नृशंसतरस्ततः ॥
(Kishkindha, XXXIV, 8)

धर्ममर्थं च कामं च यस्तु काले निषेवते ।
विभज्य सततं वीर स राजा हरिसत्तम ॥
हित्वा धर्मं तथार्थं च कामं यस्तु निषेवते ।
स वृक्षाग्रे यथा सुप्तः पतितः प्रतिबुध्यते ॥
(Kishkindha, XXXVIII, 22, 23).

न्यायेन राज्यकार्याणि यः करोति दशाननं ।
न स सन्तप्यते पश्चान्निश्चितार्थमतिर्नृपः ॥
यः पश्चात्पूर्वकार्याणि कर्माण्यभिचिकीर्षति ।
पूर्वं चापरकार्याणि न स वेदनयानयौ ॥

(Yuddha, XII, 30, 32).

विद्यास्वभिविनीतो यो राजा राजन्नयानुगः ।
स शास्ति चिरमैश्वर्यमरींश्च कुरुते वशम् ॥
सन्दधानो हि कालेन विगृह्णंश्चारिभिस्सह ।
स्वपक्षवर्धनं कुर्वन् महदैश्वर्यमश्नुते ।
हीयमानेन कर्तव्यो राज्ञा संधिस्समेन च ।
न शत्रुमवमन्येत ज्यायान् कुर्वीत विग्रहम् ॥

(Yuddha, XXXV, 7, 8, 9).

अपराधिपु यो दण्डः पात्यते मानवेपु वै ।
स दण्डो विधिवन्मुक्तः स्वर्गं नयतिपार्थिवम् ॥

(Uttara, LXXIX, 9).

II. *Ministers.* (अमात्य).

See Bāla, I, VII; Yuddha, VI, 6 to 10; IX, 8, 9, LXIII.

मन्त्रो विजयमूलं हि राज्ञां भवति राघव ।
सुसंवृतो मन्त्रधरैरमात्यैः शास्त्रकोविदैः ॥
एकोप्यमात्यो मेधावी शूरो दक्षो विचक्षणः ।
राजानं राजपुत्रं वा प्रापयेन्महतीं श्रियम् ॥

(Ayodhya, C, 17, 25).

नियुक्तैर्मन्त्रिभिर्वाच्यो ह्यवश्यं पार्थिवो हितम् ।

(Kishkindha, XXXII, 18).

अमात्यैः कामवृत्तो हि राजा कापथमाश्रितः ।
निग्राह्यः सर्वथा सद्भिर्न निग्राह्यो निगृह्यसे ॥
ये तीक्ष्णमंत्रा सचिवा भज्यन्ते सह तेन वै ।
विषमे तुरगाः शीघ्रा मन्दसारथयो यथा ॥

(Aranya, XLI, 7, 12).

परस्य वीर्यं स्वबलं च बुद्ध्वा
स्थानं क्षयं चैव तथैव वृद्धिम् ।
तथा स्वपक्षेऽप्यनुमृश्यबुद्ध्या
वदेत्क्षमं स्वामिहितं च मन्त्री ॥ (Yuddha, XIV, 22).

III. *Allies.* (सुहृत्).

See Yuddha, XXXV, 7 to 9 quoted above.

कच्चिन्मित्राणि लभते मित्रैश्चाभ्युपगम्यते ।
कच्चित्कल्याणमित्रश्च मित्रैश्चापि पुरस्कृत. ॥
(Sundara, XXVI, 18).

IV. *Treasury.* (कोशः).

कोशसंग्रहणे युक्ताः । (Bāla, VII, 9).

अप्रमत्तो बले कोशे दुर्गे जनपदे तथा ।
भवेथा गुह राज्यं हि दुरारक्षतमं मतम् ॥
(Ayodhya, LII, 72).

आयस्ते विपुलः कश्चिचकश्चिदल्पतरो व्ययः ।
अपात्रेषु न ते कच्चित्कोशो गच्छति राघव ॥
(Ayodhya, C, 55).

यस्य कोशश्च दंडश्च मित्राण्यात्मा च भूमिप ।
समवेतानि सर्वाणि स राज्यं महदश्नुते ॥
(Kishkındha, XXIX, 11).

V. *Country* (राष्ट्रम्).

कोसलो नाम मुदितः स्फीतो जनपदो महान् ॥ (Bala, V, 5).

यद्वृत्ताः सन्ति राजानां तद्वृत्ताः संति हि प्रजाः ॥
(Ayodhya, CIX, 9).

VI. *Fortress.* (दुर्गम्).

कवाठतोरणवतीं सुविभक्तान्तरापणाम् ।
सर्वयन्त्रायुधवतीमुपेतां सर्वशिल्पिभिः ॥ (Bāla, V, 10).

दुर्गगंभीरपरिधां दुर्गामन्यै र्दुरासदाम् ॥ (Bāla, V, 13).

षप्रप्राकारजघनां विपुलांबुनवांबराम् ।
शतघ्नीशूलकेशांतामट्टालकवतंसकाम् ॥ (Sundara, II, 21).

VII. *Army.* (बलम्).

कच्चिद्धृष्टश्च शूरश्च मतिमान् धृतिमान् शुचिः ।
कुलीनश्चानुरक्तश्च दक्षः सेनापतिः कृतः ॥
बलवन्तश्च कच्चित्ते मुख्या युद्धविशारदाः ।
दृष्टापदाना विक्रान्तास्त्वया सत्कृत्य मानिताः ॥
कच्चिद्बलस्य भक्तं च वेतनं च यथोचितम् ।
संप्राप्तकालं दातव्यं ददासि न विलंबसे ॥
(Ayodhya, C, 31 to 33).

मित्राटवीबलं चैव मौलं भृत्यबलं तथा ।
सर्वमेतद्बलं ग्राह्यं वर्जयित्वा द्विषद्बलम् ॥
(Yuddha, XVII, 22).

4. *War.*

अव्यवस्थौ हि दृश्येते युद्धे जयपराजयौ ।
(Sundara, XXXVII, 53).

तथापि तु नयज्ञेन जयमाकांक्षतारणे ।
आत्मा रक्ष्यः प्रयत्नेन युद्धसिद्धिर्हि चंचला ॥
(Sundara, XLVI, 14).

ये च बाणैर्न विध्यन्ति विविक्तमपरापरम् ।
शब्दवेध्यं विततं लघुहस्ता विशारदाः ॥ (Bāla, V, 20).

अयुध्यमानं प्रच्छन्नं प्रांजलिं शरणागतम् ।
पलायन्तं प्रमत्तं वा न त्वं हन्तुमिहार्हसि ॥
(Yuddha, LXXX, 39).

III. Spiritual Truths.

1. *Evanescence of youth and life.*

चलं हितवसौभाग्यं नद्याः स्रोत इवोष्णगे ॥
(Ayodhya, VII, 15).

इदं ते चारुसंजातं यौवनं व्यतिवर्तते ।
यदतीतं पुनर्नैति स्रोतः शीघ्रमपामिव ॥ (Sundara, XX, 12).

सर्वे क्षयान्ता निचयाः पतनान्ताः समुच्छ्रयाः ।
संयोगा विप्रयोगान्ता मरणान्तं च जीवितम् ॥

अहोरात्राणि गच्छन्ति सर्वेषां प्राणिनामिह ।
आयूंषि क्षपयन्त्याशु ग्रीष्मे जलमिवांशवः ॥
आत्मानमनुशोचत्वं किमन्याननुशोचसि ।
आयुस्ते हीयते यस्यास्थितस्य च गतस्य च ॥
सहैव मृत्युर्व्रजति सहमृत्युर्निषीदति ।
गत्वा सुदीर्घमध्वानं सहमृत्यु निवर्तते ॥
नन्दन्त्युदित आदित्ये नन्दन्त्यस्तमितेरवौ ।
आत्मनो नावबुध्यन्ते मनुष्या जीवितक्षयम् ॥
यथा काष्ठं च काष्ठं च समेयातां महार्णवे ।
समेत्य च व्यपेयातां कालमासाद्यकंचन ॥
एवं भार्याश्च पुत्राश्च ज्ञातयश्च धनानि च ।
समेत्य व्यवधावन्ति ध्रुवो ह्येषां विनाभवः ॥
(Ayodhya, CV, 17, 20, 21, 22, 21, 26, 27).

अवश्यमेभिः सर्वैश्च गन्तव्यं यमसादनम् । (Uttara, XX, 16).

2, *Karma*.

यदा चरति कल्याणि शुभं वा यदिवाऽशुभम् ।
तदेव लभते भद्रे कर्ता कर्मजमात्मनः ॥
(Ayodhya, XXIII, 6).

तस्यायं कर्मणो देवि विपाकः समुपस्थितः ।
अपथ्यैस्सहसंयुक्ते व्याधिरन्नरसो यथा ॥
(Ayodhya, LXIV, 60).

सन्तुष्टपंचवर्गोहं लोकयात्रां प्रवर्तये ।
अकुहः श्रद्दधानः सन् कार्याकार्यविचक्षणः ॥
कर्मभूमिमिमां प्राप्य कर्तव्यं कर्मयच्छुभम् ।
अग्निर्वायुश्च सोमश्च कर्मणां फलभागिनः ॥
सत्यं च धर्मं च पराक्रमं च
भूतानुकंपां प्रियवादितां च ।
द्विजातिदेवातिथिपूजनं च
पन्थानमाहुस्त्रिदिवस्य सन्तः ॥
(Ayodhya, CIX, 27, 28, 31).

न चिरं पापकर्मोणः क्रूरालोकजुगुप्सिता. ।
ऐश्वर्यं प्राप्य तिष्ठन्ति शीर्णमूला इव द्रुमाः ॥
अवश्यं लभते जन्तु. फलं पापस्य कर्मणः ।
घोरं पर्यागते काले द्रुमाः पुष्पमिवार्तवम् ॥

(Aranya, XXXIX, 7, 8).

अदृष्टगुणदोषानामधृतानां च कर्मणाम् ।
नान्तरेण क्रियां तेषां फलमिष्टं प्रवर्तते ॥

(Aranya, LXVI, 16).

न तु धर्मोपसंहारमधर्मफलसंहितम् ।
तदेव फलमन्वेति धमश्चाधर्मनाशनः ॥
प्राप्तं धर्मफलं तावत् भवता नात्रसंशयः ।
फलमस्याप्यधर्मस्य क्षिप्रमेव प्रपत्स्यसे ॥

(Sundara, LI, 28, 29).

एको हि कुरुते पापं कालपाशवशं गतः ।
नीचेनात्मापचारेण कुलं तेन विनश्यति ॥

(Yuddha, XXXVIII, 7).

अवश्यमेव लभते फलं पापस्य कर्मणः ।
घोरं पर्यागते काले कर्ता नास्त्यत्रसंशयः ॥
शुभकृच्छुभमाप्नोति पापकृत्पापमश्नुते ।
विभीषणः सुखं प्राप्तस्त्वं प्राप्तः पापमीदृशम् ॥

(Yuddha, CXIV, 25, 26).

3. *Dharma, Artha, and Kama.*

धर्मो हि परमो लोके धर्मे सत्यं प्रतिष्ठितम् ॥

धर्मार्थ कामाः किलतातलोके
समीक्षिता धर्मफलोदयेषु ।
ते तत्र सर्वे स्युरसंशयं मे
भार्येव वश्याभिमता सुपुत्रा ॥
यस्मिंस्तु सर्वे स्युरसंनिविष्टा
धर्मो यत स्यात्तदुपक्रमेत ।
द्वेष्यो भवत्यर्थपरो हि लोके
कामात्मता खल्वपि न प्रशस्ता ॥

(Ayodhya, XXI, 40, 56, 57),

यं पालयसि धर्मं त्वं धृत्या च नियमेन च ।
स वै राघवशार्दूल धर्मस्त्वामभिरक्षतु ॥
(Ayodhya, XXV, 3).

अधर्मभयभीतश्च परलोकस्य चानघ ॥
(Ayodhya, XIII, 26).

आराधयति धर्मज्ञः परलोकं जितेन्द्रियः ॥
(Ayodhya, LX, 6).

धर्मादर्थः प्रभवति धर्मात्प्रभवते सुखम् ।
धर्मेण लभते सर्वं धर्मसारमिदं जगत् ॥
आत्मानं नियमैस्तैस्तैः कर्षयित्वा प्रयत्नतः ।
प्राप्यते निपुणैर्धर्मो न सुखाल्लभ्यते सुखम् ॥
(Aranya, IX, 30, 31).

सत्यधर्माभिरक्तानां नास्ति मृत्युकृतं भयम् ॥
(Yuddha, XLVI, 34).

4. *Holy Mantras and Homas and Tarpanas.*

एतद्विद्याद्वये लब्धे भविता नास्ति ते समः ।
बलात्वतिबला चैव सर्वज्ञानस्य मातरौ ॥
क्षुत्पिपासे न ते राम भविष्येते नरोत्तम ।
बलामतिबलां चैव पठतः पथि राघव ॥
(Bala, XXII, 15, 16).

कौसल्यासुप्रजा राम पूर्वा सन्ध्या प्रवर्तते ।
उत्तिष्ठनरशार्दूल कर्तव्यं दैवमाह्निकम् ॥
तस्यर्षेः परमोदारं वचः श्रुत्वा नृपात्मजौ ।
स्नात्वा कृतोदकौ वीरौ जेपतुः परमं जपम् ॥
स्नाताश्च कृतजप्याश्च हुतहव्या नरोत्तम ॥
(Bāla, XXIII, 2, 3, 17).

ततः स्नात्वा यथान्यायं सन्तर्प्य पितृदेवताः ।
हुत्वा चैवाग्निहोत्राणि प्राश्यचामृवतद्धवि ॥
(Bāla, XXXV, 10).

मंडले पन्नगो रुद्धो मन्त्रैरिव-महाविषः ॥
(Ayodhya, XII, 4).

5. *Women and Fasting and Mantras and Homa and Yoga.*

प्राणायामेन पुरुषं ध्यायमाना जनार्दनम् ॥
(Ayodhya, IV, 33).

कौसल्यापि तदा देवी रात्रिं स्थित्वा समाहिता ।
प्रभाते त्वकरोत्पूजां विष्णोः पुत्रहितैषिणी ॥
सा क्षौमवसना हृष्टा नित्यं व्रतपरायणा ।
अग्निं जुहोति स्म तदा मन्त्रवत्कृतमंगला ॥
(Ayodhya, XX, 14, 15).

सापनीय तमायासमुपस्पृश्य जलं शुचि ।
चकार माता रामस्य मंगलानि मनस्विनी ॥
(Ayodhya, XXV, 1).

ओषधीं चापि सिद्धार्थां विशल्यकरणीं शुभाम् ।
चकार रक्षां कौसल्या मन्त्रैरभिजजापह ॥
(Ayodhya, XXV, 38).

लक्ष्मणेन समानीतं पीत्वा वारि महायशाः ।
औपवास्यं तदाऽकार्षीद्राघवः सहसीतया ॥
ततस्तु जलशेषेण लक्ष्मणोऽप्यकरोत्तदा ।
वाग्यतास्ते त्रयः सन्ध्यां समुपासतसंहिताः ॥
(Ayodhya, LXXXVII, 17, 18).

सन्ध्यामन्वास्यपश्चिमाम् । (Ayodhya, L, 49; L, III, 1; Aranya, VII, 23).

रामः स्नात्वा तु नियतो गुणवाञ्जप्यकोविदः ।
संग्रहेणाकरोत्सर्वान् मन्त्रान् सत्रावसानिकान् ॥
वैश्वदेवबलिं कृत्वा रौद्रं वैष्णवमेवच ।
वास्तुसंशमनीयानि मङ्गलानि प्रवर्तयन् ॥
जपं च न्यायतः कृत्वा स्नात्वा नद्यां यथाविधि ।
वेदिस्थलविधानानि चैत्यान्यायतनानि च ।
आश्रमस्यानुरूपाणि स्थापयामास राघवः ॥
(Ayodhya, LVI, 29, 31, 32, 33)

सन्ध्याकालमनाः श्यामा ध्रुवमेष्यति जानकी ।
नदीं चेमां शिवजलां सन्ध्यार्थे वरवर्णिनी ॥
(Sundara, XIV, 49).

6. *Setu.*

सेतुबन्ध इति ख्यातं त्रैलोक्येनाभिपूजितम्।
एतत्पवित्रं परमं महापातकनाशनम् ॥
(Yuddha, CXXVI, 18).

7. *Veda.*

वेदाः सहांगविद्याश्च यथाशास्त्रमुतं विभुम् ॥
(Ayodhya, XIV, 49).

नाषडंगविदत्रासीन्नाव्रतो नासहस्रदः ॥ (Bala, VI, 15).

हेतुभि र्न्यायसंयुक्तैः ध्रुवां वेदश्रुतीमिव ॥ (Aranya, L, 21).

8. *Temples.*

गते पुरोहिते रामः स्नातो नियतमानसः ।
सहपत्न्या विशालाक्ष्या नारायणमुपागमत् ॥
प्रगृह्य शिरसा पात्रीं हविषो विधिवत्तदा ।
महते दैवतायाज्यं जुहाव ज्वलितेऽनले ॥
शेषं च हविषस्तस्य प्राश्याशास्यात्मनः प्रियम् ।
ध्यायन्नारायणं देवं स्वास्तीर्णे कुशसंस्तरे ॥
वाग्यतः सहवैदेह्या भूत्वा नियतमानसः ।
श्रीमत्यायतने विष्णोः शिश्ये नरवरात्मजः ॥
(Ayodhya, VI, 1 to 4).

सिताभ्रशिखराभेषु देवतायतनेषु च ॥
(Ayodhya, VI, 11).

येभ्यः प्रणमसे पुत्र चैत्येष्वायतनेषु च ।
ते च त्वामभिरक्षन्तु वने सहमहर्षिभिः ॥
(Ayodhya, XXV. 4).

9 *God.*

एतस्मिन्नन्तरे विष्णुरुपयातो महाद्युतिः ।
शंखचक्रगदापाणिः पीतवासा जगत्पतिः ॥ (Bāla, XV, 16).

तपोमयं तपोराशिं तपोमूर्तिं तपात्मकम् ।
तपसा त्वां सुतप्तेन पश्यामि पुरुषोत्तमम् ॥
शरीरे तव पश्यामि जगत्सर्वमिदं प्रभो ।
त्वमनादिरनिर्देश्यस्त्वामहं शरणं गतः ॥
(Bāla, XXIX, 11, 12).

अथ देवा महादेवं शंकरं शरणार्थिनः ।
जग्मुः पशुपतिं रुद्रं त्राहित्राहीति तुष्टुवुः ॥ (Bāla, XLV, 3).
यदन्नः पुरुषो भवति तदन्नास्तस्य देवताः ।
(Ayodhya, CXI, 36)
आदित्य भो लोककृताकृतज्ञ
लोकस्य सत्यानृतकर्मसाक्षिन् । (Aranya, LXIII, 16).
सूक्ष्मः परमदुर्ज्ञेयः सतां धर्मः प्लवंगम ।
हृदिस्थः सर्वभूतानामात्मावेद शुभाशुभम् ॥
(Kishkındha, XVIII, 15).
रश्मिमन्तं समुद्यन्तं देवासुरनमस्कृतम् ।
पूजयस्व विवस्वन्तं भास्करं भुवनेश्वरम् ॥
(Yuddha, CXVII, 6).
सीता लक्ष्मी र्भवान्विष्णुर्देवः कृष्णः प्रजापतिः ।
(Yuddha, CXXIV, 29).

10. *Mukti.*

जगामाकाशमाविश्य ब्रह्मलोकं सनातनम् ॥
(Bāla, XXIV, 4).
स लोकानाहिताग्नीनामृषीणां च महात्मनाम् ।
देवानां च व्यतिक्रम्य ब्रह्मलोकं व्यरोहत ॥ (Aranya, V, 43).
या गति र्यज्ञशीलानामाहिताग्नेश्च या गतिः ।
अपरावर्तिनां याच याच भूमिप्रदायिनाम् ॥
मया त्वं समनुज्ञातः गच्छ लोकाननुत्तमान् ॥
(Aranya, LXVIII, 29, 30).
यत्र ते सुकृतात्मानो विहरन्ति महर्षयः ।
तत्पुण्यं शबरी स्थानं जगामात्मसमाधिना ॥
(Aranya, LXXIV, 35).
सखे शृणुष्व सुग्रीव न त्वयाहं विनाकृतः ।
गच्छेयं देवलोकं वा परमं वा पदं महत् ॥
(Uttara, CVIII, 26).

APPENDIX II.

Key Verses in Each Kanda of Valmiki Ramayana.

1. अहं वेद्मि महात्मानं रामं सत्यपराक्रमम् ।
वसिष्ठोऽपि महातेजा ये चान्ये तपसिस्थिताः ॥ (Bāla, XIX, 14).

2. नाहमर्थपरो देवि लोकमावस्तुमुत्सहे ।
विद्धिमामृषिभिस्तुल्यं केवलं धर्ममास्थितम् ॥
(Ayodhya, XIX, 20)

3. न्यस्तदंडा वयं राजन् जितक्रोधा जितेन्द्रियाः ।
रक्षितव्यास्त्वया शश्वत् गर्भभूता स्तपोधनाः ॥ (Aranya, I, 21)

4 आढ्यो वापि दरिद्रो वा दुःखितः सुखितोऽपि वा ।
निर्दोषो वा स दोषो वा वयस्यः परमा गतिः ॥
(Kishkindha, VIII, 8).

5. नैषापश्यति राक्षस्यो नेमान् पुष्पफलद्रुमान् ।
एकस्थहृदया नूनं राममेवानुपश्यति ॥ (Sundara, XVI, 25).

6. सकृदेव प्रपन्नाय तवास्मीति च याचते ।
अभयं सर्वभूतेभ्यो ददाम्येतद्व्रतं मम ॥
(Yuddha, XVIII, 33).

पापानां वा शुभाना वा वधार्हाणां प्लवंगम ।
कार्यं करुणमार्येण न कश्चिन्नापराध्यति ॥
(Yuddha, CXVI, 45)

7 सखे श्रृणुष्व सुग्रीव नत्वयाहं विना कृत ।
गच्छेयं देवलोकं वा परमं वा पदं महत् ॥
यावत्तवकथालोके विचरिष्यति पावनी ।
तावत्स्थास्यामि मेदिन्यां तवाज्ञामनुपालयन् ॥
(Uttara, CVIII, 26, 36).

APPENDIX III.

Notes on Special Verses in Valmiki Ramayana.

(In this section I do not propose to state all the ingenious meanings given to the verses by diverse commentators but shall state only what I regard as the best interpretations.)

1. तपःस्वाध्यायनिरतं तपस्वी वाग्विदां वरम् ।
नारदं परिपप्रच्छ वाल्मीकिं मुनिपुंगवम् ॥ (Bāla, I, 1).

In this verse the poet begins his work with obeisance to his teacher (Guru), because only such work as is done after bowing to the Guru will be fruitful. Incidentally the verse hints at the necessary qualities of a Guru. He must be a man of austerity and spiritual knowledge (तपःस्वाध्याय निरतं), a supreme knower of the meaning scripture (वाग्विदां वरं) and a man of spiritual meditation and realisation (मुनिपुंगवम्). The abovesaid three words refer also to *sravana*, *manana*, and *nididhyasana* (study, reflection and introspection) which are necessary for self-realisation. Manu says:—

तपो विद्या च विप्रस्य निःश्रेयसकरं परम् ।
तपसा कल्मषं हन्ति विद्यया ज्ञानमश्नुते ॥

तपः comes also from the root (Manu) तप आलोचने and may be explained as Jnanayoga. Or तपः may mean Veda, and Swādhyaya may mean Veda or Japa; or तपः may mean Brahman and Svādhyaya may mean Vedanta; or *tapas* may mean the Vedangas while Swādhyaya means the Veda.

The word Nārada means the destroyer of ignorance. Or नार means God and नारद=the giver of God-knowledge.

✓ (नरतीति नरः प्रोक्तः परमात्मा सनातनः ।)

Nārada is described in the Bhagawata as one of the supreme devotees of God—a devotee whose song intensifies his devotion and whose devotion sweetens his song.

अहो देवर्षिर्धन्योऽयं यत्कीर्तिं शार्ङ्गधन्वनः ।
गायन्माद्यन्निदं तन्त्र्या रमयत्यातुरं जगत् ॥

2. मा निषाद प्रतिष्ठां त्वमगमः शाश्वतीः समाः ।
यत्क्रौञ्चमिथुनादेकमवधीः काममोहितम् ॥ (Bāla, II, 15).

Though this Verse is one of condemnation of the hunter for killing one of two pairing birds, its *Vyangyārtha* (suggested sense) is one of benediction and so the Verse is treated as a supremely holy benedictory stanza (Nāndi's loka). It means: "Of abode of Lakshmi! You have become eternally famous as you punished the lustful one (Ravana) out of the couple". The

Verse suggests also that Goddess Lakshmi was born as Sita when God Maha Vishnu incarnated as Rama.

राघवत्वे भवेत्सीता रुक्मिणी कृष्णजन्मनि ॥

It is said also that the Verse hints the whole of the Ramayana by hinting at Dasaratha's passing away, Rama's separation from Sita, Vali's death, Sita's grief and Ravana's death in the various Kāndas and that it hints also at the presence of all the *rasas* in the poem.

3. अहं वेद्मि महात्मानं रामं सत्यपराक्रमम् ।
वसिष्ठोऽपि महातेजा येचेमे तपसिस्थिताः ॥ (Bāla, XIX, 14).

Viswamitra hints at the divine power of Rama, though Rama's superhuman power was never exhibited till then. The verse echoes the Purushsoshtha vedic passage. वेदाहमेतं पुरुषं महान्तम् । तस्य धीराः परिजानन्ति योनि ।—The word सत्यपराक्रमं has been twisted in many ways to yield diverse meanings,

(सत्याय परं शत्रुं आक्रमति, सत्यात्, सत्यस्य, सत्ये, सच्चत्यच्च, सत्यपरेषु आक्रमः अभिगामनं यस्य, सत्यं परं ब्रह्म तत् परं येषां सत्यपराः ज्ञानिनः तेषां विषये आक्रमः यस्य, सत्यपरा लक्ष्मीः तस्यां आक्रमः अभिगमनं यस्य) ।

but the plain and natural meaning is the best.

4. कौसल्यासुप्रजा राम पूर्वा सन्ध्या प्रवर्तते ।
उत्तिष्ठ नरशार्दूल कर्तव्यं दैवमाह्निकम् ॥ (Bāla, XXIII, 2).
कौसल्या सुप्रजा येन or कौसल्यायाः सुप्रजाः ।

The mother is the first initiator into the life divine.

मातृदेवो भव । पितुः शतगुणं माता ।
सहस्रं तु पितॄन्माता गौरवेनातिरिच्यते । (Manu).

One meaning is that Rama should perform sandhya Another meaning: "I wish to do sandhya. Get up, O God residing in the Sun, and receive my Sandhya offering". The former is the natural and charming interpretation.

5. विश्वामित्रो वचः श्रुत्वा जनकस्य तु भाषितम् ।
वत्सराम धनुः पश्य इति राघवमब्रवीत् ॥ (Bāla, LXXIV, 12).

One meaning is said to be: "Do not be looking at Sita; See the bow". Another is said to be: "The bow means Omkara".

(प्रणवो धनुः शरो ह्यात्मा ब्रह्मतल्लक्ष्य मुच्यते ।)

From it the arrow, *i.e.* Jivatma will reach Brahman". Sita it Janaka's Jivathma". But the natural meaning, *i.e.* "see the bow (and bend it)" is the best.

6. इयं सीता मम सुता सहधर्मचरी तव ।
प्रतीच्छ चैनां भद्रं ते पाणिं गृह्णीष्वपाणिना ॥
पतिव्रता महाभागा छायेवानुगता सदा ।
इत्युक्त्वा प्राक्षिपद्राजा मन्त्रपूतं जलं तदा ॥

(Bāla, LXXIII, 24, 25).

These verses also are subjected to many interpretations: "There is Sita (इयम्). Do not look at her images in mirrors." "इयम्' means Sita's age. इ=3; य=1; म=2, So इयम् means 6 years of age! सीता means "not born of a human womb", *i.e.* she is a *devi*. ममसुता means "child of Brahma Jnani". In सहधर्मचरी सह is an *Avyaya* (indeclinable) and has many meanings. It means "more" (अधिक). In the dharma of protection (शरणागतरक्षणधर्म) Sita shone higher than Rama. भद्रंते=तेभद्रं *i.e.* मोक्ष. Let moksha be given to me by you!

Another meaning is: "Sita is Moola Prakriti. Sita=स+ई+ता. स is सत्यं or Brahman. ई is माया (माया ईकार मुच्यते. त is तारकतत्व *i.e.* विद्या (Vidya)". Therefore receive her, O Parabrahma!" मम सुता=मम ममकारं सुते प्रसूत इति मम सुता। But these and other curious meanings, though interesting in themselves, stand below the plain and natural meaning in point of beauty. The words सहधर्मचरी, पतिव्रता, महाभागा, and छायेवानुगता सदा show the diverse aspects of the life of a perfect wife, *viz.*, identity of dharma, purity, nobility and loyalty.

7. रूपौदार्यगुणैः पुंसां दृष्टिचित्तापहारिणम् । (Ayodhya, III, 28).

The obvious meaning is "one who fascinates the eyes and the minds of all by his beauty, generosity and other qualities,'

Another meaning is " one who removes the sorrows of eyes and minds by his beauty etc."

दृष्टिचित्तोत्तापः तं अपहरतीति ।)

8. नाहमर्थपरो देवि लोकमावस्तुमुत्सहे ।
विद्धिमामृषिभिस्तुल्यं केवलं धर्ममाश्रितम् ॥
(Ayodhya, XIX, 20).

A king then felt it to be a great glory to be thought equal to a sage (Rishi).

9. किं त्वा मन्यत वैदेहः पिता मे मिथिलाधिपः ।
राम जामातरं प्राप्य स्त्रियं पुरुषविग्रहम् ॥ (Ayodhya, XXX, 3).

The natural meaning is the best. Another meaning is: (My father did not know that the step-mother will create such dissension"

(हे पुरुष ! अमातरं प्राप्य विग्रहं मे पिता किं अमन्यत ।)

A yet another meaning is. "My father having got you the Purusha as the son in-law did not care for wife, wealth etc".

(पुरुषविग्रहं रामजामातरं प्राप्य मे पिता स्त्रियं किममन्यत ।)

10. रामं दशरथं विद्धि मां विद्धि जनकात्मजाम् ।
अयोध्यामटवीं विद्धि गच्छतात यथासुखम् ॥
(Ayodhya, XL, 9).

Here again the natural meaning as the best. "Treat Rama as your father and Sita as your mother and the forest as Ayodhya. Go in a happy spirit" Other meanings are:

(1) Know Rama (God) as Dasaratha (दशमः मनोरथ) *i.e.* beyond the nine sheaths (five internal Kosas, *i.e.* Annamayakosa constituting the sthoola sarira or physical body, Praranayakosa or sookshma sarira, Manomayakosa and Vijnanamayakosa forming the *kartha* and Anandamayakosa forming the Bhokta and four external Kosas, *i.e.* annam (food), viththam (wealth), putra (son) and kalathra (wife). Know also मां (माया) and जनकात्मजा (जनक *i.e.*, parents + आत्मा *i.e.*, body + आत्मज, *i.e.* children, *i.e.* the entire samsara) as हेय (to be renounced), know the अटवी (forest *i.e.* bondage) and Ayodhya, *i.e.* अयोध्या *i.e.* Mukti.

(2) Know Rama as Dasaratha (Vishnu. दश् means biting. So दशरथ=दश: (Garuda, *i.e.* biter of sepents) रथ: यस्य) know Sita as Mā (Lakshmi). Know the forest Ayodhya (Vaikunta).

(3) Know Dasaratha as Rama, *i.e.* उपरत as dead. Know me as Sita, *i.e.* I will go away like Sita and live in my father's palace. Know that Ayodhya will be an atavi (forest).

(4) Know Rama as दशरथ *i.e.* आत्मपिता and Sita as मा or लोकमाता. Know Atavi (forest) as the real refuge. (Ayodhya) as its silence will help meditation and devotion).

11. रामं मेऽनुगता दृष्टिरद्यापि न निवर्तते ।
नत्वा पश्यामि कौसल्ये साधु मा पाणिना स्पृश ॥
(Ayodhya, XLII, 34).

Here again the natural meaning is the best: "My vision has gone with Rama and has not come back. I am not able to see you, O Kausalya ! Please touch me softly with your hand."

Other meanings are:

(1) My vision has gone with its Lord Rama like a daughter going with her husband. Touch me. Let me see if at least the sense of touch is with me.

(2) My vision has become one with the ocean of Rama's liveliness and goodness.

(3) My vision cannot realise God. So God has made it his out of His Grace. The absorption of the senses and the mind in God is Moksha. Brahman is beyond the senses So Brahman took form as Rama to enable my eyes to see Its glory and has now aborbed my vision.

(4) Don't touch me ! (पाणिनामास्पृश) *i.e.* I wish to have nothing to do with Samsāra.

स्त्रियं त्यक्त्वा जगत्त्यक्तं जगत्त्यक्त्वा सुखी भवेत् ॥

(5) Dasaratha advises her this:

पाणिना (श्रीरामपाणिना गृहीता) साधु मा स्पृश मतिं संसारे मा कुरु ।

i.e. Hold Rama's hand of grace and give up attachment to the world.

(6) The first pāda teaches the greatness of Brahmajnanis; the second pāda teaches that they do not return to bondage (न च पुनरावर्तते); the third pāda teaches that to the knower of Brahman the world disappears; and the fourth pāda teaches asparsa or *Sanyāsa*.

12. मन्ये प्रीतिविशिष्टा सा मत्तो लक्ष्मण शारिका ।
यस्यास्तच्छ्रूयते वाक्यं शुकपादमरेर्दश ॥
(Ayodhya, LIII, 22).

Here again the natural meaning is the most charming. "O Lakshmana! My mother's she-parrot is more loving to her than miserable I. The parrot tells the he-parrot: Bite off the paws of the enemy (*i.e.* the cat)." The suggestion is that Kaikeyi, the foe of Kausalya, must be disabled. Another meaning is: Sārika represents the lover of Moksha who has two wings Jnana and Karma. As all souls are the brides of God, the word *Sārika* (in the feminine gender) is used. Further, *Sārika* represents the Acharya who leads us to God. So we should love him even more than we love God. He prays to God "O Suka, *i.e.* God! Bite the paws of the enemy, *i.e.* Soka, and Moha, or Kama and Krodha, or ahamkāra and mamakāra."

13 अधिरोहार्थं पादाभ्यां पादुके हेमभूषिते ।
एते हि सर्वस्य लोकस्य योगक्षेमं विधास्यतः ॥

The sovereignty of the Padukas effected the welfare of the world as it was rooted in the twin principles of Righteousness and Renunciations. (धर्म and वैराग्य).

14. रूपसंहननं लक्ष्मीं सौकुमार्यं सुवेषताम् ।
ददृशुर्विस्मिताकारा: रामस्य वनवासिन. ॥ (Aranya, I, 12).

The divine beauty combines loveliness, splendour, softness, and charm.

15. न्यस्तदंडा वयं राजन् जितक्रोधा जितेंद्रियाः ।
रक्षितव्या स्त्वयशश्वद्गर्भभूतास्तपोधनाः ॥ (Aranya, V, 33).

Those who are devoted to a life of *Ahimsa* must be protected by the king just as the child in the womb is protected by the mother

16. आढ्योवापि दरिद्रो वा दुःखितः सुखितोऽपि वा ।
निर्दोषो बा स दोषो वा वयस्यः परमा गतिः ॥
(Kishkindha, VII, 8).

Comradeship is of the essence of success.

17. निवासवृक्षः साधूना मापन्नानां परा गतिः ।
आर्तानां संश्रयश्चैव यशसश्चैकभाजनम् ॥
(Kishkindha, XV, 19).

Protection of the good and the helpless is the essence of greatness.

18 यथा राघवनिर्मुक्तः शरः श्वसनविक्रमः ।
गच्छेत्तद्वद्गमिष्यामि लंकां रावणपालिताम् ॥
नहि द्रक्ष्यामि यदितां लंकायां जनकात्मजाम् ।
अनेनैव हि वेगेन गमिष्यामि सुरालयम् ॥
यदि वा त्रिदिवे सीतां न द्रक्ष्यामि कृतश्रयः ।
बद्ध्वा राक्षराजानमानयिष्यामि रावणम् ।
सर्वथा कृतकार्योऽहमेष्यामि सह सीतया ॥
(Sundara, I, 39 to 42).

One should realise oneself as the instrument of the Divine Will. Such a realisation leads to victory.

19. राज्यं वा त्रिषु लोकेषु सीता वा जनकात्मजा ।
त्रैलोक्य राज्यं सततं सीताया नाप्नुयात्कलाम् ॥
(Sundara, XVI, 14).

The devotion of Sita transcends even universal sovereignty.

20. नैषापश्यति राक्षस्यो नेमान् पुष्पफलद्रुमान् ।
एकस्थहृदया नूनं राममेवानुपश्यति ॥ (Sundara, XVI, 25).

Single-hearted Devotion sees only the object of Devotion everywhere.

21. सकृदेव प्रपन्नाय तवास्मीति च याचते ।
अभयं सर्वभूतेभ्यो ददाम्येतद्व्रतं मम ॥ (Yuddha, XVIII, 33).

The gods wanted only the destruction of Ravana. (See Bāla, XV, 21). Indeed, after Ravana's destruction, they ask Rama to come bock to Paradise.

निहतो रावणो राम प्रहृष्टो दिवमाक्रम । (Yuddha, CXX, 30).

Dasaratha prayed only for sonship. The sages prayed only for protection and Darsan. But the Lord had his own purposes and went on His own way. He resolved to reign for 11,000 years and establish Dharma on an unshakeable throne. (Bāla, XV, 28). His own divine Vrata (vow) of mercy and grace and salvation to all who are full of the spirit of self-surrender to God is stated in this verse.

22. पापानां वा शुभानां वा वधार्हाणां प्लवंगम ।
कार्यं करुणमार्येण न कश्चिन्नापराध्यति ॥
(Yuddha, CXVI, 45)

Sita reiterates the same divine law of mercy and grace.

23. यावत्तव कथा लोके विचरिष्यति पावनी ।
तावत्स्थास्यामि मे दिव्यां तवाज्ञामनुपालयन् ॥

The true crown of life is the spirit of prayer and devotion to God and carrying out His will on the earth.

24. एवमेतत्पुरावृत्तमाख्यानं भद्रमस्तु वः ।
प्रव्याहरत विस्रब्धं बलं विष्णोः प्रवर्धताम् ॥

Such is this Ancient cripture. May you be blessed for ever! Pray with faith for the establishment and enhancement of the Kingdom of God!

APPENDIX IV.

गायत्रीरामायणम्—Gayatri Ramayana—One Version

1 तपस्स्वाध्यायनिरतं तपस्वी वाग्विदां वरम् ।
नारदं परिपप्रच्छ वाल्मीकिं मुनिपुंगवम् ॥

2 स हत्वा राक्षसान् सर्वान् यज्ञघ्नान् रघुनन्दनः ।
ऋषिभिः पूजितस्तत्र यथेन्द्रो विजयी पुरा ॥

3. विश्वामित्रस्तु धर्मात्मा श्रुत्वा जनकभाषितम् ।
वत्स राम धनुः पश्य इतिराघवमब्रवीत ॥

4. तुष्टावास्य तदा वंशं प्रविश्य स विशां पते '
शयनीयं नरेन्द्रस्य तदा साद्य व्यतिष्ठत ॥

5 वनवासं हि संख्याय वासांस्याभरणानि च ।
भर्तारमनुगच्छन्त्यै सीतायै श्वशुरो ददौ ॥

6 राजा सत्यं च धर्मश्च राजा कुलवतां कुलम् ।
राजा माता पिता चैव राजा हितकरो नृणाम् ॥

7. निरीक्ष्य स मुहूर्तं तु ददर्श भरतो गुरुम् ।
उटजे राममासीनं जटामण्डलधारिणम् ॥

8. यदि बुद्धिः कृता द्रष्टुं अगस्त्यं तं महामुनिम् ।
अद्यैव गमने बुद्धिं रोचयस्व महायशः ॥

9 भरतस्यार्यपुत्रस्य श्वश्रूणां मम च प्रभो ।
मृगरूपमिदं व्यक्तं विस्मयं जनयिष्यति ॥

10. गच्छशीघ्रमितो राम सुग्रीवं तं महाबलम् ।
वयस्यं तं कुरु क्षिप्रं इतो गत्वाद्य राघव ॥

11. देशकालौ भजस्वाद्य क्षममाणः प्रियाप्रिये ।
सुखदुःखसहः काले सुग्रीववशगो भव ॥

12 वन्द्यास्ते तु तपस्सिद्धाः तापसा वीतकल्मषाः ।
प्रष्टव्या चापि सीतायाः प्रवृत्तिर्विनयान्वितैः ॥

13. स निर्जित्य पुरीं श्रेष्ठां लंकां तां कामरूपिणीम् ।
विक्रमेण महातेजा हनुमान् कपिसत्तमः ॥

14. धन्या देवास्स गन्धर्वाः सिद्धाश्च परमर्षयः ।
मम पश्यन्ति ये नाथं रामं राजीव लोचनम् ॥

15. मंगलाभिमुखी तस्य सा तदासीन्महाकपेः ।
उपतस्थे विशालाक्षी प्रयदा हव्यवाहनम् ॥

16 हितं महार्थं मृदुहेतुसंहितं
व्यतीतकालायतिसंप्रतिक्षमम् ।
निशम्य तद्वाक्यमुपस्थितज्वरः
प्रसंगवानुत्तरमेतदब्रवीत् ॥

17 धर्मात्मा रक्षसां श्रेष्ठः संप्राप्तोऽयं विभीषणः ।
लंकैश्वर्यं ध्रुवं श्रीमानयं प्राप्नोत्यकंठकम् ॥

18 यो वज्रपाताशनिसंनिपातात्
न चुक्षुभे नापि चचाल राजा ।
स रामबाणाभिहतो भृशार्तः
चचाल चापं च मुमोच वीरः ॥

19 यस्य विक्रमामासाद्य राक्षसा निधनं गताः ।
तं मन्ये राघवं वीरं नारायणमनामयम् ॥

20. न ने दहगिरे रामं दहन्तमरिवाहिनोम् ।
मोहिता परमास्त्रेण गान्धर्वेण महात्मना ॥

21. प्रणम्य देवताभ्यश्च ब्राह्मणेभ्यश्च मैथिली ।
बद्धांजलिपुटा चेदमुवाचाग्निसमीपतः ॥

22. चालनात्पर्वतस्यव गणा देवाश्च कंपिताः ।
चचाल पार्वती चापि तदाश्लिष्टा महेश्वरम् ॥

23 दाराः पुत्राः पुरं राष्ट्रं भोगाच्छादनभोजनम् ।
सर्वमेवाभितत्तुन्नौ भविष्यति हरीश्वर ॥

24. यामेव रात्रिं शत्रुघ्नः पर्णशालां मुपाविशत् ।
तामेवरात्रिं सीतापि प्रसूता दारकद्वयम् ॥
इदं रामायणं कृत्स्नं गायत्रीबीजसंयुतम् ।
त्रिसन्ध्यं यः पठेन्नित्यं सर्वपापैः प्रमुच्यते ॥

Another Version.

1. तपःस्वाध्यायनिरतं तपस्वी वाग्विदां वरम् ।
नारदं परिपप्रच्छ वाल्मीकिं मुनिपुंगवम् ॥

2. स ते परमास्त्रेण मानवेन समाहतः ।
संपूर्णं योजनशतं क्षिप्तः सागरसंप्लवे ॥

3. तमेवमुक्त्वा देवेशस्त्रिदिवं पुनरभ्यगात् ।
विश्वामित्रो महातेजाः भूयस्तेपे महीतपः ॥

4. अष्टौ च कन्या रुचिरा मत्तश्च वरवारणः ।
चतुरश्वो रथः श्रीमान् निस्त्रिंशो धनुरुत्तमम् ॥

5. वर्तते चोत्तमां वृत्तिं लक्ष्मणोस्मिन् सदानघः ।
दयावान् सर्वभूतेषु लाभस्तस्य महात्मनः ॥

6. द्वारेण वैजयन्तेन प्राविशत् श्रान्तवाहनः ।
द्वास्थैरुत्थाय विजयं पृष्टस्तैः सहितो ययौ ॥

7. निरीक्ष्य स मुहूर्तन्तु ददर्श भरतो गुरुम् ।
उठजे राममासीनं जडामण्डलधारिणम् ॥

8. ते वयं वनमत्युग्रं प्रविष्टाः पितृशासनात् ।
द्रष्टुमिच्छामहे सर्वं भगवन्तं निवेद्यताम् ॥

9. मम भर्ता महातेजा वयसा पंचविंशकः ।
अष्टादश हि वर्षाणि मम जन्मनि गण्यते ॥

10 ततः परमसंहृष्टः हनुमान् प्लवगर्षभः ।
प्रत्युवाच ततो वाक्यं रामं वाक्यविशारदः ॥

11 स कामिनं दीनमदीनसत्त्वं
शोकाभिपन्नं समुदीर्णकोपम् ।
नरेन्द्रसूनुर्नरदेवपुत्रं
रामानुजः पूर्वजमित्युवाच ॥

12 ततो रावणनीतायाः सीतायाः शत्रुकर्शनः ।
इयेष पदमन्वेष्टुं चारणाचरिते पथि ॥

13. ततस्तस्य नगस्याग्रे ह्याकाशस्थस्य दंतिनः ।
भर्त्रा परिगृहीतस्य जानकी स्कन्धमाश्रिता ॥

14. नावमान्यो भवद्भिश्च हरिर्धीरपराक्रमः ।
दृष्टा हि हरयः पूर्वं मया विपुलविक्रमाः ॥

15. श्रुत्वा हनुमतो वाक्यं यथावदभिभाषितम् ।
रामः प्रीतिसमायुक्तः वाक्यमुत्तरमब्रवीत् ॥

16. यस्तुसव्यमसौपक्षं रामस्याश्रित्य तिष्ठति ।
रक्षोगणपरिक्षिप्तः राजाह्येष विभीषणः ॥

17 तेजो वीर्यं बलं चौज उत्साहश्च महागुणः ।
प्रदर्शनं च बुद्धिश्च स्मृतिश्च द्विगुणं तयोः ॥

18. कुंभकर्णं हतं दृष्ट्वा राघवेण महात्मना ।
राक्षसा राक्षसेन्द्राय रावणाय न्यवेदयन् ॥

19. विज्ञायतु मनस्तस्य राघवस्य महात्मनः ।
सन्निवृत्याहवात्तस्मात् संविवेश पुरं ततः ॥

20. मरणान्तानि वैराणि निर्वृत्तं नः प्रयोजनम् ।
क्रियतामस्य संस्कारो ममाप्येष यथा तव ॥

21. प्राप्तराज्यस्य रामस्य राक्षसानं निवेशने ।
आजग्मुः ऋषयस्सर्वे राघवं प्रतिनंदितुम् ॥

22. ततः प्रचोदयन् सूतस्तानश्वान् रुधिरप्रभान् ।
प्रययौ भीमसन्नादो यत्र रक्षःपतिः स्थितः ॥

23. विसृज्य च महाबाहुः ऋक्षवानरराक्षसान् ।
भ्रातृभिस्सहितो रामः प्रमुमोद सुखं सुखी ॥

24. सुरा हि कथयन्ति त्वामागतं शूद्रघातनम् ।
ब्राह्मणस्य तु धर्मेण त्वया जीवापितः सुतः ॥

APPENDIX V.

Ekasloki Ramayana.

(*Ramayana in one Verse*).

पूर्वं रामतपोवनादिगमनं हत्वा मृगं कांचनं
वैदेहीहरणं जठायुमरणं सुग्रीवसंभाषणम् ।
वालीनिग्रहणं समुद्रतरणं लंकापुरीदहनं
पश्चाद्रावणकुंभकर्णमथनमेतद्धि रामायणम्

Ramanama Mahima.

कल्याणानां निदानं कलिमलमथनं पावनं पावनानां
पाथेयं यन्मुमुक्षोः सपदिपरपदप्राप्तये प्रस्थितस्य ।
विश्रामस्थानमेकं कविवरवचसां जीवनं सज्जनानां
बीजं धर्मद्रुमस्य प्रभवतु भवतां भूतये रामनाम ॥

Rama Hridayam.

मद्भक्तिविमुखानां हि शास्त्रगर्तेषु मुह्यताम् ।
न ज्ञानं न च मोक्षः स्यात्तेषां जन्मशतैरपि ॥

Rama Gita.

यदापरात्मात्मविभेदभेदकं विज्ञानमात्मन्यवभाति भास्वरम् ।
तदैव माया प्रविलीयतेऽञ्जसा सकारका कारणमात्मसंसृतेः ॥
रसादिपंचीकृतभूतसंभवं भोगालयं दुःखसुखादिकर्मणाम् ।
शरीरमाद्यन्तवदादिकर्मजं मायामयं स्थूलमुपाधिमात्मनः ॥
कदाचिदात्मा न मृतो न जायते न क्षीयते नापि विवर्धते नवः ।
निरस्तसर्वातिशय सुखात्मकः स्वयंप्रभः सर्वगतोऽयमद्वयः ॥
विश्वं यदेत्परमात्मदर्शनं विलापयेदात्मनि सर्वकारणे ।
पूर्णं चिदानन्दमयोऽवतिष्ठते न वेदबाह्यं न हि किंचिदान्तरम् ॥
ध्यात्वैवमात्मानमहर्निशं मुनिस्तिष्ठेत्सदामुक्तसमस्तबन्धनः ।
प्रारब्धमश्नन्नभिमानवर्जितो मय्येव साक्षात्प्रविलीयते ततः ॥

APPENDIX VI.

Ramayana in Mahabharata.

असहायेन रामेण वैदेही पुनराहृता ।
हत्वा संख्ये दशग्रीवं राक्षसं भीमविक्रमम् ॥
देवगन्धर्वयक्षाणां मानुषासुरभोगिनाम् ।
अपनीतं त्वया दुःखं इदं सत्यपराक्रम ॥

स देवासुरगन्धर्वा यक्षराक्षसपन्नगाः ।
कथयिष्यन्ति लोके त्वां यावद्भूमिर्धरिष्यति ॥
ततस्तं वैष्णवे शूरं नक्षत्रेऽभिजितेऽहनि ।
वसिष्ठो वामदेवश्च सहितावभ्यषिंचताम् ॥

APPENDIX VII.

Ramayana in Bhagawata.

गुर्वर्थे त्यक्तराज्यो व्यचरदनुवनं पद्मपद्भ्यां प्रियायाः
पाणिस्पर्शाक्षमाभ्यां मृजितपथरुजो यो हरीन्द्रानुजाभ्याम् ।
वैरूप्याऽछूर्पणख्याः प्रियविरहरुषारोपितभ्रूविजृंभ-
त्रस्ताब्धिर्बद्धसेतुः खलदवदहनः कोसलेन्द्रोऽवतान्नः ॥

प्रजाः स्वधर्मनिरता वर्णाश्रमगुणान्विताः ।
जुगोप पितृवद्रामो मेनिरे पितरं च तम् ॥
त्रेतायां वर्तमानायां कालः कृतसमोभवत् ।
रामे राजनि धर्मज्ञे सर्वभूतसुखावहे ॥
नमो ब्रह्मण्यदेवाय रामायाकुंटमेधसे ।
उत्तमश्लोकधुर्याय न्यस्तदंडार्पितांघ्रये ॥
स्मरतां हृदि विन्यस्य विद्धं दंडककंठकैः ।
स्वपादपल्लवं राम आत्मज्योतिरगात्ततः ॥

APPENDIX VIII.

Ahalya's Hymn to Rama in Adhyatma Ramayana.

अहो कृतार्थास्मि जगन्निवास ते पादाब्जसंलग्नरज कणादहम् ।
स्पृशामि यत्पद्मजशंकरादिभिर्विमृग्यते रंधितमानसैस्सदा ॥
अहो विचित्रं तव रामचेष्टितं मनुष्यभावेन विमोहितं जगत् ।
चलस्यजस्रं चरणादिवर्जितः संपूर्णमानन्दमयोऽतिमायिकः ॥
यत्पादपंकजपरागपवित्रगात्रा भागीरथी भवविरिंचिमुखान्पुनाति ।
साक्षात्सएव मम दृग्विषयो यदास्ते किं वर्ण्यते मम पुराकृतभागधेयम् ॥

मर्त्यावतारे मनुजाकृतिं हरिं रामाभिधेयं रमणीयदेहिनम् ।
धनुर्धरं पद्मविशाललोचनं भजामि नित्यं न परान् भजिष्ये ॥
यत्पादपंकजरजः श्रुतिभिर्विमृग्यं यन्नाभिपंकजभवः कमलासनश्च ।
यन्नामसाररसिको भगवान्पुरारिस्तं रामचन्द्रमनिशं हृदि भावयामि ॥
यस्यावतारचरितानि विरिंचिलोके गायन्ति नारदमुखा भवपद्मजाद्याः ।
आनन्दजाश्रुपरिषिक्तकुचाग्रसीमा वागीश्वरी च तमहं शरणं प्रपद्ये ॥
सोऽयं परात्मा पुरुषः पुराणः एषः स्वयं ज्योतिरनन्त आद्यः ।
मायातनुं लोकविमोहनीयां धत्ते परानुग्रह एष रामः ॥
अयं हि विश्वोद्भवसंयमानामेकः स्वमायागुणबिंबितोयः ।
विरिंचिविष्णीश्वरनामभेदान् धत्ते स्वतन्त्रःपरिपूर्ण आत्मा ॥
नमोऽस्तुते रामतवांघ्रिपंकजं श्रियाधृतं वक्षसि लालितं प्रियात् ।
आक्रान्तमेकेन जगत्त्रयं पुरा ध्येयं मुनींद्रैरभिमानवर्जितैः ॥

जगतामादिभूतस्त्वं जगत्त्वं जगदाश्रय ।
सर्वभूतेष्वसंबद्ध एको भाति भवान्परः ॥
ओंकारवाच्यस्त्वं राम वाचामविषयः पुमान् ।
वाच्यावाचकभेदेन भवानेव जगन्मयः ॥
कार्यकारणकर्तृत्वफलसाधनभेदत. ।
एको विभासि रामस्त्वं मायया बहुरूपया ॥
त्वन्मायामोहितधियस्त्वां न जानंति तत्त्वतः ।
मानुषं त्वाभिमन्यन्ते मायिनं परमेश्वरम् ॥
आकाशवत्त्वं सर्वत्र बहिरन्तर्गतोऽमलः ।
असंगोह्यचलो नित्यः शुद्धो बुद्धः सदव्ययः ॥
योषिन्मूढाहमज्ञाते तत्त्वं ज्ञानं कथं विभो ।
तस्मात्ते शतशो राम नमस्कुर्यामनन्यधीः ॥
देव मे यत्र कुत्रापि स्थिताया अपि सर्वदा ।
त्वत्पादकमले सक्ता भक्तिरेव सदाऽस्तु मे ॥
नमस्ते पुरुषाध्यक्ष नमस्ते भक्तवत्सल ।
नमस्तेऽस्तु हृषीकेश नारायण नमोऽस्तु ते ॥

भवभयहरमेकं भानुकोटिप्रकाशं
करधृतशरचापं कालमेघावभासम् ।
कनकरुचिरवस्त्रं रत्नवत्कुंडलाढ्यं
कमलविशदनेत्रं सानुजं राममीडे ॥

स्तुत्वैवं पुरुषं साक्षाद्राघवं पुरतः स्थितम् ।
परिक्रम्य प्रणम्याशु सानुज्ञाता ययौ पतिम् ॥

अहल्यया कृतं स्तोत्रं यः पठेद्भक्तिसंयुत ।
स मुच्यतेऽखिलैः पापैः परं ब्रह्माधिगच्छति ॥

APPENDIX IX.

सप्तऋषिरामायणम् (Saptarshi Ramayanam).

कश्यपः—

जातः श्रीरघुनायको दशरथान्मुन्याश्रयात्ताटकां
हत्वा रक्षितकौशिकक्रतुवर कृत्वाप्यहल्यां शुभाम् ।
भङ्क्त्वा रुद्रशरासनं जनकजां पाणौ गृहीत्वा ततः
जित्वार्धाध्वनि भार्गवं पुनरगात् सीतासमेतः पुरीम् ॥

अत्रिः—

दास्या मन्थरया दयारहितया दुर्भेदिता कैकयी
श्रीरामप्रथमाभिषेकसमये माताप्ययाचद्वरौ ।
भर्तारं भरतः शशास्तु धरणीं रामो वनं गच्छता
मित्याकर्ण्य स चोत्तरं न हि ददौ दुःखेन मूर्छांगतः ॥

भरद्वाजः—

श्रीरामः पितृशासनाद्वनमगात् सौमित्रिसीतान्वितो
गंगां प्राप्य जटां निबध्य सगुहः स चित्रकूटे वसन् ।

कृत्वा तत्र पितृक्रियां सभरतो दत्त्वाभयं दण्डके
प्राप्यागस्त्यमुनीश्वरं तदुदितं धृत्वा धनुश्चाक्षयम् ॥

विश्वामित्रः—

गत्वा पंचवटीमगस्त्यवचनाद्दत्त्वाभयं मौनिनां
छित्वा शूर्पणखास्यकर्णयुगलं त्रातुंसमस्तान्मुनीन् ।
हत्वा तं च खरं सुवर्णहरिणं भित्वा तथा वालिनं
तारारत्नमवैरिराज्यमकरोत्सर्वं च सुग्रीवसात् ॥

गौतमः—

दूतो दाशरथेः सलीलमुदधिं तीर्त्वा हनूमान्महा-
न्दृष्ट्वाऽशोकवने स्थितां जनकजां दत्वांगुलेर्मुद्रिकाम् ।
अक्षादीनसुरान्निहत्य महतीं च लंकां च दग्ध्वा पुनः
श्रीरामं च समेत्य देव जननी दृष्टा मये त्यब्रवीत् ॥

जमदग्निः—

रामो बद्धपयोनिधिः कपिवरै र्वीरै र्नलाद्यैर्वृतो
लंकां प्राप्य सकुंभकर्णतनुजं हत्वा रणे रावणम् ।
तस्यां न्यस्य विभीषणं पुनरसौ सीतापतिः पुष्पका-
रूढः सन्पुरमागतः सभरतः सिंहासनस्थो बभौ ॥

वसिष्ठः—

श्रीरामो हयमेधमुख्यमखकृत्सम्यक्प्रजाःपालयन्
कृत्वा राज्यमथानुजैश्च सुचिरं भूरि स्वधर्मान्वितौ ।
पुत्रौ भ्रातृसुतान्वितौ कुशलवौ संस्थाप्य भूमण्डले
सोऽयोध्यापुरवासिभिश्च सरयूस्नातः प्रपेदे दिवम् ॥

श्रीरामस्यकथासुधातिमधुरान् श्लोकानिमानुत्तमान्
ये शृण्वन्ति पठन्ति च प्रतिदिनं तेऽघौघविध्वंसिनः ।
श्रीमन्तो बहुपुत्रपौत्रसहिता भुक्त्वेहभोगांश्चिरं
भोगान्ते तु सदार्चितं सुरगणैर्विष्णोर्लभन्ते पदम् ॥

APPENDIX X.

रामरक्षा.

(From Ananda Ramayana)

अस्य श्रीरामरक्षास्तोत्र महामन्त्रस्य बुधकौशिकऋषिः अनुष्टुप् छन्दः श्रीरामचन्द्रोदेवता, श्रीरामइतिबीजं जयरामइतिशक्तिः जयजयरामइतिकीलकं, श्रीरामचन्द्रप्रीत्यर्थे जपे विनियोगः ॥

ध्यानम्—

वामे कोदंडदंडं निजकरकमले दक्षिणे बाणमेकं
पश्चाद्भागे च नित्यं दधतमभिमतं सासितूणीरभारम् ।
वामेऽवामेवसद्भ्यां सहमिलिततनुं जानकीलक्ष्मणाभ्यां
श्यामं रामं भजेऽहं प्रणतजनमनःखेदविच्छेददक्षे ॥

चरितं रघुनाथस्य शतकोटिप्रविस्तरम् ।
एकैकमक्षरं पुंसां महापातकनाशनम् ॥

ध्यात्वा नीलोत्पलश्यामं रामं राजीवलोचनम् ।
जानकीलक्ष्मणोपेतं जटामकुटमंडितम् ॥

सासितूणधनुर्बाणपाणिं नक्तंचरान्तकम् ।
स्वलीलया जगत्त्रातुमाविर्भूतमजं विभुम् ॥
रामरक्षां पठेत्प्राज्ञः पापघ्नीं सर्वकामदाम् ॥

शिरो मे राघवः पातु फालं दशरथात्मजः ।
कौसल्येयो दृशौ पातु विश्वामित्रप्रियः श्रुती ॥

घ्राणं पातु मखत्राता मुखं सौमित्रिवत्सलः ।
जिह्वां विद्यानिधिः पातु कंठं भरतवन्दितः ॥

स्कन्धौ दिव्यायुधः पातु भुजौ भग्नेशकार्मुकः ।
करौ सीतापति पातु हृदयं जामदग्न्यजित् ॥

पार्श्वे रघुवरः पातु सक्थिनी हनुमत्प्रभुः ।
ऊरू रघूत्तमः पातु गुह्यं रक्षःकुलान्तकृत् ॥

जानुनी सेतुकृत्पातु जंघे दशमुखान्तकः ।
पादौ विभीषणश्रीदः पातु रामोऽखिलं वपुः ॥
एतां रामबलोपेतां रक्षां यः सुकृतीपठेत् ।
सचिरायुः सुखी पुत्री विजयी विनयीं भवेत् ॥

APPENDIX XI.

नामरामायणम्.

बालकांडः.

1. शुद्धब्रह्मपरात्परराम
2. कालात्मकपरमेश्वरराम
3 शेषतल्पसुखनिद्रितराम
4. ब्रह्माद्यमरप्रार्थितराम
5. भक्तवृंदपरिपालनराम
6. मुक्तिप्रदसुरमुनिनुतराम
7. चंडकिरणकुलमंडनराम
8 श्रीमद्दशरथनन्दनराम
9. कौसल्यासुखवर्धनराम
10. विश्वामित्रप्रियधनराम
11. घोरताठकाघातकराम
12. मारीचादिनिपातकराम
13. कौशिकमखसंरक्षकराम
14. श्रीमदहल्योद्धारकराम
15. गौतममुनिसंपूजितराम
16. सुरमुनिवरगुणसस्तुतराम
17. शंकरादिसंसेवितराम
18. पंकजाक्षपरमात्मकराम
19. समस्तजगदुद्धारकराम
20. हिमधामनिभाननराम
21 नाविकधावितमृदुपादराम
22. मिथिलापुरजनमोददराम
23 विदेहमानसरंजकराम
24. त्र्यंबककार्मुखभंजनराम
25. सीतापितवनमालिकराम
26. कृतवैवाहिककौतुकराम
27. भार्गवदर्पविनाशकराम
28. श्रीमदयोध्यानन्दकराम.

अयोध्याकांड'.

29. देवराजसंसेवितराम
30. भावजारिविधिप्रार्थितराम
31. अगणितगुणगणभूषितराम
32. अवनीकामिनिकामितराम
33 राकाचन्द्रसमाननराम
34. पितृवाक्याश्रितकाननराम
35 प्रियगुहविनिवेदितपदराम
36. तत्क्षालितनिजमृदुपदराम

37. भरद्वाजदृगानन्दनराम
38. चित्रकूटाद्रिनिकेतनराम
39. दशरथसंततचिंतितराम
40. कैकेयीसुतप्रार्थितराम
41 विरचितनिजपितृकर्मकराम
42. भरतार्पितनिजपादुकराम
43 जनकनृपतनूजाधिपराम
44. दनुजकुलाटवीदाहनराम
45. दंडकावनजनपावनराम.

आरण्यकांडः.

46. दुष्टविराघविनाशनराम
47. शरभंगसुतीक्ष्णार्चितराम
48. अगस्त्यानुग्रहवर्धितराम
49 गृध्राधिपसंसेवितराम
50. पंचवटीवटसुस्थितराम
51. शूर्पणखार्तिविधायकराम
52. खरदूषणमुखसादनराम
53. सीताप्रियहरिणानुगराम
54. मारीचार्तिकृदाशुगराम
55. विनष्टसीतान्वेषणराम
56. गृध्राधिपगतिदायकराम
57. शबरीदत्तफलाशनराम
58. कबन्धबाहुच्छेदनराम
59. भूरिविबुधसंपूजितराम
60. सारसाक्षबुधसन्नुतराम

किष्किन्धाकांडः.

61. हनुमत्सेवितनिजपदराम
62. मतसुग्रीवाभीष्टदराम
63. गर्वितवालिसंवाहकराम
64. वानरदूतप्रेषकराम
65. हितकरलक्ष्मणसंयुतराम.

सुन्दरकांडः.

66. कपिवरसंततसंस्मृतराम
67. तद्गतिविघ्नध्वंसकराम
68. परमभक्तपरिपालकराम
69. नरवरेन्द्रसन्नुतराम
70. इन्द्रादित्रिदशवंदितराम
71. अतिमानसमानगभीरश्रीराम
72. सीताप्राणाधारकराम
73. दुष्टदशाननदूषितराम
74. शिष्टहनूमद्भूषितराम
75. सीतोदितकाकासुरराम
76. कृतचूडामणिदर्शनराम
77. कपिवरवचनाश्वासितराम.

युद्धकांडः.

78. रावणनिधनप्रस्थितराम
79. वानरसैन्यसमावृतराम
80. शोषितसरिदीशार्थितराम
81. विभीषणाभयदायकराम
82. पर्वतसेतुनिबन्धकराम
83. घठकर्णशिरच्छेदकराम
84. राक्षसकोठिविमर्दकराम
85. अहिमहिरावणमारकराम
86. संहृतदशमुखरावणराम
87. विधिभवमुखसुरसंस्तुतराम
88. खस्थितदशरथवीक्षितराम
89. सीतादर्शनमोदितराम
90. अभिषिक्तविभीषणनुतराम
91. मेचकांगपरमात्मकराम
92. नीचदनुजमदनाशनराम
93. पुष्पकयानारोहणराम
94. भरद्वाजादिनिषेवणराम
95. भरतप्राणनवितरणराम
96. साकेतपुरीभूषणराम
97. सकलस्वीयसमावृतराम
98. रत्नलसत्पीठस्थितराम
99. पट्टाभिषेकालंकृतराम
100. पार्थिवकुलसंमानितराम
101. विभीषणार्पितरंगकराम
102. कीशकुलानुग्रहकारकराम
103. कंदर्पसुन्दराकारश्रीराम
104. बन्धुरहितनृपनन्दनराम
105. सकलजीवसंरक्षकराम
106. समस्तलोकाधारकराम
107 रामरामजयराजाराम
108. रामरामजयसीताराम.

APPENDIX XII.

Later Works following the Ramayana.

Poems :—

Kalidasa's Raghu Vamsa.
Bhatti Kavya by Bhatti.
Champu Ramayana by Bhoja.
Setubandha—In Prakrit—by Pravarasena.
Raghavabhyudaya.
Raghava Vilasa by Visvanatha.
Raghava Pandaveeya by Kavi Raja.
(It tells both the Ramayana and Mahabharata stories by the same stanzas)

Rama Vilasa by Ramacharana.
Do. by Harinatha (on the model of Jayadeva's Gita Govinda).
Ramachandra Charitra Sara—by Agnivesa.
Raghunathabhyudaya.
Raghava Nalshadheeya by Haradatta Soori.
Ramayana Manjari—by Kshemendra.
Rāvanarjuneeya——by Bhatta Bheema.

Dramas:—

Mahaveera Charita by Bhavabhooti.
Uttara Rama Charita by Bhavabhooti.
Mahānataka—Attributed to Hanuman.
Anargha Raghava—by Murari.
Prasanna Raghava—by Jayadeva.
Abhiramamani—by Sundara Misra.
Bālaramayana—by Rajasekhara.
Udatta Raghava—
Unmatta Raghava—by Bhaskara Kair.
Chalita Rama.
Dootāngada—by Subhata.
Jānaki Charana Chāmara—by Sreenivasacharya.
Jānaki Parinaya—by Ramabhadra Doxita.
Ascharya Chudamani—by Shakti Bhadra.
Paulastya Vadha—by Lakshmana Soori.

APPENDIX XIII.

Valmiki and Kalidasa.

Kalidasa, who was the greatest of India's classical poets, derived his inspiration from Valmiki. In his *Raghuvamsa*, which is his greatest poem, he says "Like that of the string threading a hole made in a precious stone by a diamond is my way in this poem through the trail blazed by the great elder poet (Poorvasoori)". He took the idea of another of his great poems—*Kumarasambhava*—from an episode in the Bāla Kānda

of Valmiki's work. His *Megha Sandesa* was inspired by the episode of the ring in the Sundara Kanda. His description of Kanwa's hermitage in *Shakuntala* was inspired by Valmiki's description of Atri's hermitage. His concept of the perfect wife Shakuntala is reminiscent of Valmiki's description of Sita. His description of love-lorn Pururavas was inspired by Valmiki's description of the love-lorn Rama.

Kalidasa never put himself in a position in which a comparison with the peerless elder poet would become inevitable. In his *Raghuvamsa* he made his Ramayana chapters very brief and laconic, amplifying his delineation only where the elder poet passed briefly or lightly over a possible description. He compressed the whole of Sundara Kanda into one marvellous stanza. Further, Kalidasa polished and embellished his work while Valmiki sang artlessly as his heart prompted him. His delineation of the prayer for aid made by the Gods who had gone to the milky ocean to seek God Vishnu's grace is a literary marvel and a matchless exposition of synthesised and unified Hinduism. Valmiki had left that episode unelaborated. Kalidasa's description of the aereal journey of Rama and Sita and Lakshmana and others in the aereal car Pushpaka Vimana is not only a daring feat of imagination in a realm which had been left unexploited by Valmiki but also gave him a unique opportunity to give to the world superb nature poetry by describing the Ganges and the Jumna and the conjunction of those two holy rivers.

I may quote here the following passage from my work in two volumes in *Kalidasa*: "As Kalidasa belonged to a later and more sophisticated age and had all the resources of India's developed art and culture at his command, he aimed at a great variety of themes and metrical forms and figures of speech and thus sought and achieved distinction in a field where supremacy was still attainable despite the unparalleled eminence of Valmiki. His language has a more conscious grace, a more elaborate ornamentation, and a greater economy of words if it has less directness and freshness and flow. He has rendered and interpreted in his work the complexity and variety of his great and

cultured epoch and hence he has given to us a wider variety of themes and aspects than the elder poet has done, though none of the creations of Kalidasa can come anywhere near the supreme characters delineated in the poem of Valmiki." (Volume II, pages 320, 321.)

APPENDIX XIV.

Valmiki and Kamban

Kamban's classical work in Tamil—*The Ramayana*—is the Tamil version of Valmiki's work. Though he follows Valmiki in the main, his is a great and original work. He has added some new and beautiful episodes and made some charming alterations. His work is known as the *Perunkāppiam* (Great Epic). His descriptions of the Sarayu river and Kosala and Ayodhya gave him an opportunity of being expansive where Valmiki was brief. By describing Rama and Sita as falling in love at first sight, he was able to introduce a charming and bewitching element of romance. His introduction of the epic of Prahlāda in the Yuddha Kanda was a stroke of genius.

He excels in his nature poetry, though what he describes is nature as seen in South India rather than nature as seen in North India. He excels equally in the description of the ever-varying emotions of the human heart. He has a vivid imagination and a terse and picturesque style. He is a word-painter and has a keen sense of dramatic effect. The characters of the story stand out clearly and in bright colours on the vast canvas of his literary picture. His ethical lessons and spiritual ideas leave an indelible impression on our mind and heart.

APPENDIX XV.

Valmiki and Tulasi Das

Tulasi Das's immortal Rama Charita Mānas is the Hindi version of Valmiki's Ramayana. It is the Bible of the Hindi-speaking millions in India and has moulded the lives of millions of persons during countless generations. Tulasidas was a

Brahmin. His wife reprimanded him for his infatuation for her and told him about the glory and grace of Rama. At once a door was opened in his soul and Rama came into it and dominated it. He says that he began to write his poem "on Tuesday, the ninth day of the month Chait, in the town of Avadh" *i.e.*, on 30th March 1574 A.D. which was the date of incarnation of Rama. He lived to the ripe old age of 91 years and died in 1623 or 1624.

Ram Charita Manas follows the main outline of the story as narrated by Valmiki. But in the Balakanda he introduces episodes of his own creation and in the Uttara Kanda he pursues a line of his own introducing the story of Kāka-bhusundi and a grand revelation and delineation of Rama Bhakti which, according to him, is superior to jnana as the efficasious means of God-realisation. The finest and most moving portion of the poem of Tulsidas is the Ayodhya Kanda as we find is the case in Valmiki's poem also.

To Tulasi Das Rama is the Supreme, Eternal, Infinite Parabrahmam—the Absolute Nirguna Brahman which appears as the Saguna Brahman in the triple form of the Hindu Trimurti or Trinity consisting of Brahma and Vishnu and Siva. Rama is an incarnation of the Vishnu aspect of the Trinity. Sita is the Supreme Shakti, the Moola Prakriti, the Mahamaya, which appears as the Triple Goddesses, *viz.* Saraswati and Lakshmi and Uma. While Valmiki keeps Rama and Sita on the human level Tulsidas and Kambar keep them on a superhuman and divine level.

The ethical teaching of the poem is of the highest order and is of a universal character. Tulsi Das stresses again and again Rama's purity, virtue, unselfishness, composure, and infinite grace as a model to the whole world. Faith must be combined with works. Religion can flourish in us only when there is a real change of heart. We must conquer *kam* (*kama*) and attain *prem* (*prema*) which will lead the soul unto the Oversoul, viz. Sri Rama.

APPENDIX XVI.

Ramayana as it appears to modern minds.

1. "The Ramayana and Mahabharata are no less wonderful than the Homeric poems as monuments of the human mind, and no less interesting as pictures of human life and manners in ancient times. Yet they bear in a remarkable degree the peculiar impress ever stamped on the productions of Asiatic nations, and separating them from European. On the side of harmony and proportion, they can no more compete with the Iliad and Odyssey than the unnatural outline of the ten-headed and twenty-armed Ravana can bear comparison with the symmetry of a Grecian statue. While the simplicity of the one commends itself to the most refined classical taste, the exaggerations of the other only exite the wonder of Asiatic minds, or if attractive to European, can only please imaginations nursed in an oriental school."

(Monier William's *Indian Wisdom*, page 422).

2. "There are many graphic passages in both the Ramayana and Mahabharata which, for beauty of description, cannot be surpassed by anything in Homer. It should be observed, moreover, that the diction of the Indian epics is more polished, regular and cultivated, and the language altogether in a more advanced stage of development than that of Homer. This, of course, tells to the disadvantage of the style on the side of nervous force and vigour and it must be admitted that in the Sanskrit poems there is a great redundance of epithets, too liberal a use of metaphor, simile and hyperbole and far too much of repetition, amplification and prolixity."

(Monier Willam's *Indian Wisdom*, page 422),

3. "In fact, it is not merely in a confused, exaggerated and overgrown mythology that the difference between the Indian and Grecian epics lies. It is in the injudicious and excessive use of it. In the Ramayana and Mahabharata, the spiritual and the supernatural are everywhere so dominant that anything mere human seems altogether out of place"

(Monier William's *Indian Wisdom*, page 432).

4. "Above all although priests are occasionally mentioned in the Iliad and the Odyssey, there is wholly wanting in the Homeric poems any recognition of a regular hierarchy, or the necessity for a mediatorial caste of sacrificers. This, which may be called the sacerdotal element of the Indian epics, is more or less woven into their very tissue. Brahminism has been at work in these productions almost as much as the imagination of the poet; and boldly claiming a monopoly of all knowledge, human and divine, has appropriated this, as it has every other department of literature, and warped it to its own purposes."

(Monier William's *Indian Wisdom*, page 433).

5. "How far more natural is Achilles, with all his faults, than Rama, with his almost painful correctness of conduct!"

(Monier William's *Indian Wisdom*, page 435).

6. "Notwithstanding the wilderness of exaggeration and hyperbole through which the reader of the Indian Epics has occasionally to wander, there are on the whole range of the world's literature few more charming poems than the Ramayana"

(Monier William's *Indian Wisdom*, page 363).

7. "It (Valmiki's *Ramayana*) is like a spacious and delightful garden here and there allowed to run wild but teeming with fruits and flowers, watered by perennial streams and even its most tangled thickets intersected with delightful pathways."

(Sir Monier Williams' *Indian Wisdom*).

8. "There are many graphical passages in the Ramayana and Mahabharata, which, for beauty of description, cannot be surpassed by anything in Homer. The diction of the Indian epics is more polished, regular and cultivated, and the language altogether in a more advanced stage of development than that of Homer."

(Sir Monier William's *Indian Wisdom*).

9. "The battlefields of the Ramayana and the Mahabharata are not marred by barbarously wanton cruelties, and the description of Ayodhya and Lanka imply far greater luxury and refinement then those of Sparta and Troy."

(Sir Monier William's *Indian Wisdom*, page 424).

10. "No one too can read either the Ramayana or Mahabharata without feeling that they rise above the Homeric poems in this . A deep religious meaning appears to underlie all the narrative, and the wildest allegory may be intended to conceal a sublime moral, symbolizing the conflict between good and evil, teaching the hopelessness of victory in so terrible a contest without purity of soul, self-abnegation and the subjugation of the passions In reality it is the religious element of the Indian epics that constitutes one of the principal features of contrast in comparing them with the Homeric."

(Sir Monier William's *Indian Wisdom*, page 427).

11. "In the delineation of women, the Hindu poet throws away all exaggerated colouring, and draws from Nature. Kaikeyi, Mandodari, Kausalya and even Manthara, are all drawn to the very life. Sita, Droupadi and Damayanti engage our affections far more than Helen or even than Penelope. Indeed, Hindu wives are generally perfect patterns of conjugal fidelity; nor can it be doubted that in those delightful portraits of the *Pativrata* or devoted wife, we have true representations of the purity and simplicity of Hindu domestic manners in early times . . . Nothing can be more beautiful and touching than the picture of domestic and social happiness in the Ramayana and the Mahabharata. It is indeed in depicting scenes of domestic affection and expressing those universal feelings and emotions which belong to human nature in all times and in all places that Sanskrit epic poetry is unrivalled even by Greek epics."

(Sir Monier William's *Indian Wisdom*, pages 437 to 440).

12. "There is in fact an immensity bulk about this, as about every other department of Sanskrit literature, which, to a European, accustomed to a more limited horizon, is absolutely bewildering."

(Sir Monier William's *Indian Epic Poetry*).

13. "The Fifth Book is the richest in such descriptions (i.e. of objects), which might have received, therefore, its name the Sundara Kānda."

(H. Jacobi's *Das Ramayana*).

14. "The poesy of Ramayana had already deviated far from the naive popular epic poetry and we can perceive in it the breaking dawn of so dazzling a splendour of the rising court-poetry that we shall be permitted to give claim to the tradition in this sense that the Ramayana is the Adikavya."

(H. Jacobi's *Das Ramayana*).

15. "Professor Weber's assumption of Greek influence in the story of the Ramayana seems to lack foundation."

(A. A. MacDonnell's *Sanskrit Literature*, page 307)

16. "There can be no question of Greek influence in the Ramayana and the genuine Ramayana betrays no acquaintance with the Greeks."

(Winternitz's *Indian Literature*, Vol. I, page 516).

17. "And if a comparison between the Indian and the Greek Epics with reference to artistic value most necessarily results unfavourably to the former. the blame rests far more with those versifiers who increased and disfigured the ancient songs with their own additions and alterations, than with the ancient Indian poets. The formless fermenting verbiage, with which Friedrich Rupert reproaches the Ramayana, is surely more often to be placed to the account of the imitators of Valmiki than that of Valmiki himself. But on the whole the German poet is probably right when he sees the beauty of the Indian Epic elsewhere than that of the Greek, saying :

"Such fantastic grimaces, such formless fermenting verbiage
As Ramayana offers thee that has Homer
Certainly taught thee to despise; but yet such lofty thoughts
And such deep feeling the Iliad does not show thee".

(Winternitz's *Indian Literature*, Vol. 1, page 500).

18. "The Ramayana of Valmiki is undoubtedly one of the most fascinating and at the same time most elevating poems that have ever been written in any language. It is in passion and imagination that the Ramayana towers over all other Sanskrit

poems If the Mahabharata teaches you the lessons of life, the Ramayana preaches the highest ideals of it . . . Valmiki is almost unsurpassed in the development of pathos and the description of the natural scenery. Valmiki alone describes nature with the vivacity and minuteness characteristic of English poetry. *Swabhavokti* is a figure of speech which Valmiki alone uses with perfection. He is also equally powerful in conceiving and describing sublime scenes."

(C. V. Vaidya's *Riddle of the Ramayana*).

19. "Valmiki is fond of piling similes one upon another. . . . The description of Sita in her forlorn and unadorned condition which the poet gives here is splendid,"

(C. V. Vaidya's *Riddle of the Ramayana*).

20. "The language of Valmiki is simple and easy. It is just such as is suited for a lyric poem, being impassioned and full of alliterative sound."

(C. V. Vaidya's *Riddle of the Ramayana*).

21. "Valmiki who knew and described man so well knew and described equally well what is called Nature. Two ways of describing nature are known to poetry. To the eye that knows, there is joy in the contemplation of the world just as it is. When that joy finds expression we have a simple and straightforward description of the thing as it is observed by the poet. Another way is to invest what one sees in Nature with a light thrown by one's imagination and give a new shape to the thing seen. Generally the two ways mingle. In the greatest poets like Valmiki we get description of both kinds that is beautiful."

(Masti Venkatesa Iyengar's *The Poetry of Valmiki*, pages 174, 175).

22. "Viswamitra's description of night, Anasuya's of evening and Rama's of early morning attain a simplicity that can hardly be excelled; yet wise selection and skilful combination of detail make the all-too-matter-of-fact statements into full and

perfect pictures. The desciiption of rivers and places is somewhat longer but has its own economy of detail and little of it is repetition or superfluity."

(Masti Venkatesa Iyengar's *The Poetry of Valmiki*, page 179).

23. " Even simple description of nature gets the colour of human emotion when a person makes it in a moment of emotional stress."

(Masti Venkatesa Iyengar's *The Poetry of Valmiki*, page 180).

24. " In the kind of description which is known as the pathetic fallacy in Western literature, Valmiki produces some fine effects . . . The general idea underlying the imputation should have seemed to Valmiki not fallacious. The world had lost its law ; Sita's pain was the world's pain and it was nothing beyond the reach of belief that the world should show that it was pained . . . Valmiki, it would seem, had seen a bird shot and cried out in distress and discovered his faculty of poetry. We may well believe that such a man would feel one life in all creation."

(Masti Venkatesa Iyengar's *The Poetry of Valmiki*, pages 180, 181).

25. " The same skill appears in the description of beauty other than nature's. The description of woman's beauty where it occurs is perfect even in single words and phrases."

(Masti Venkatesa Iyengar's *The Poetry of Valmiki*, pages 182, 183).

26. " Valmiki's manner of narration is in keeping with the other great qualities of his poetry . . . The art of narration in this case follows the art of sculpture in Hoysala temples. The poet's object is not to tell the reader quickly what occurred Ii is not enough for him to show Rama as great and use the narrative for doing this. This would be like making a beautiful image and placing it in some kind of building. The hero is undoubtedly great but the poet desires to place him in a structure which is

also great. The temple has to be made worthy of the image and its walls are sculptured with a thousand figures, each beautiful and almost as worthy of being looked at as the central image. On every square inch of the structure we see the same workmanship which created the beauty of the temple's deity."

(Masti Venkatesa Iyengar's *The Poetry of Valmiki*, pages 185, 188, 189).

27. "A special feature of Valmiki's skill in narration is the frequency with which the story exposes man's helplessness in the grip of circumstances . . . Often does life take tortuous courses, men working hard to further our suffering and ruin and uttering words which are soon proved false. The discrepancy between intention and occurrence and desire and fulfilment is the essence of tragedy in life. In moments like this the impression is produced of the power behind the veil which is laughing at the actors on the stage it has set . . . While smiling a little, he greatly pities man. Valmiki had reached the state of equanimity prescribed for the wise, but retained enough of humanity to sympathise with those who had not reached that height of peace."

(Masti Venkatesa Iyengar's *The Poetry of Valmiki*, pages 190, 192).

28. "The poet had seen all of life, and his heart had melted at the sight. That was how he knew as by instinct what to say and how to say it if he should move the heart of his fellowmen. His time did not know the abstract discussion of poetry which came into being later and which described how a poem should be written and what things it should say. Neither the poet nor the hearers had any standard outside themselves to satisfy but all types of experience constituting life were subjects for poetry in Valmiki."

(Masti Venkatesa Iyengar's *The Poetry of Valmiki*, page 193).

29. "Valmiki's store of words is like the ocean's store of water. It knows no limit . . . The poet has an abundant vocabulary at his disposal . . . Merely to examine the beauty of

Valmiki's style a thesis would be necessary. So ingenuous and clear is the expression, so natural and unsophisticated is its beauty, so winsome and gracious is the manner."

(Masti Venkatesa Iyengar's *The Poetry of Valmiki*, pages 197, 198).

30. "A thing of the utmost beauty in Valmiki is the simile.. No wonder that in a narrative of such length and detailed workmanship we should find instances of all the skill of which rhetoric is capable. Indeed rhetoric would not know many of the nuances of expression if it did not have Valmiki before it."

(Masti Venkatesa Iyengar's *The Poetry of Valmiki*, pages 203, 205).

31. "Most of these similes make word pictures . . . What we have in consequence is not so much a picture as a picture gallery . . . This is description which has passed the stage of painting in words. It is stationary in words, solid as marble.

(Masti Venkatesa Iyengar's *The Poetry of Valmiki*, pages 205, 206, 207).

32. "The narrative of the Ramayana emphasies an ideal of culture which Valmiki should have cherished. Culture is of worth as shaping character, and an essential part of character lies in the behaviour of man and woman as man and woman."

(Masti Venkatesa Iyengar's *The Poetry of Valmiki*, page 207).

33. "The main point of all this is that a man is human because he has desire and that he retains humanity by conquest of desire. Valmiki has no praise for a state in which man has no desire. He worships the nature which knows desire but keeps it in leash."

(Masti Venkatesa Iyengar's *The Poetry of Valmiki*, page 213).

34. "This conception of purity indicates the height of human civilisation envisaged by Valmiki. Civilization means largely the wakefulness of a people, its progress in life. Signs of

a people's civilisation will, therefore, appear in every part of its life. But the great symbol of all wakefulness and progress in a people is the city . . . The Ramayana gives elaborate pictures of a beautiful civic life."

(Masti Venkatesa Iyengar's *The Poetry of Valmiki*, page 215).

35. "For the idea of the State to reach this level the life of a population, as a whole, should be fairly advanced. In the life pictured in the Ramayana, we do see the prevalence of the advanced ideas that we are led to expect. The household depicted in the Ramayana is the original of the household life prevalent in India at all times."

(Masti Venkatesa Iyengar's *The Poetry of Valmiki*, page 222)

36. "The culture that took shape in this way in household life appears in all the life described in the poem. The essential feature of it all was the fineness of manners. All cultured society dovelops this fineness . . . It is not merely fineness of word and fineness of behaviour. It is fineness in these two proceeding from fineness in inner nature. Valmiki's good men and women had the fineness of nature derived from centuries of considerate social aggregation."

(Masti Venkatesa Iyengar's *The Poetry of Valmiki*, page 224).

37. "Often does Valmiki show that life is made beautiful by consideration and courtesy and love. The principal characters in the poem and the incidental characters, all illustrate this point of view."

(Masti Venkatesa Iyengar's *The Poetry of Valmiki*, page 226).

38. "Its (that of the culture of Ayodhya) distinct character by in its insistence or righteousness as against the pursuit of mere pleasure . . . The other two civilizations (of Kishkindha

and of Lanka) did not attach the same importance 'to righteousness in life. One of them would take pleasure by whatever way it came. The other would get it even by injuring others."

(Masti Venkatesa Iyengar's *The Poetry of Valmiki*, page 233).

39. "The Indian epics have indications of a higher degree of civilization and they rise above the Homeric poems in the religious sense underlying all the narrative . . . In descriptions of scenery and natural objects, Homer is too short and general to be picturesque. His descriptions want more colouring and minuteness of detail."

(Masti Venkatesa Iyengar's *The Poetry of Valmiki*, page 255).

40. "The Ramayana could well arise independently in India as the *Iliad* arose in Greek. Narrative poetry celebrating the adventures of national heroes was common enough in all ancient populations."

(Masti Venkatesa Iyengar's *The Poetry of Valmiki*. page 266).

41. " Valmiki in fact was so independent in his inspiration that he was a great source of inspiration to later times. He was a teacher in the highest sense of the term. To an instinct for understanding and describing life he added a ardent sympathy for and keen insight into the ways of the world . . . He was, however, not a preacher . . The principles that he perceived in life became the life-breath of his poem. Those who hear the poem and enjoy it accept, unconsciously, the principles which the poet saw. This is how a poet teaches. This teaching when the need arises influences life without their knowing it . . . The Ramayana, in the centuries that have passed since its composition, has influenced life over a large part of the world's surface . . . Its teaching has to find acceptance over the greater part of the world."

(Masti Venkatesa Iyengar's *The Poetry of Valmiki*, pages 261, 262).

42. "Two complexes in man's nature are the cause of all the sorrows in life. The first of these is the desire of property . . . He who conquers desire for property conquers the hearts of his fellowmen . . . The second complex that leads man to trouble is sex desire . . . He (Valmiki) stood up and called out to mankind, both of his time and the time to come, to beware of these monsters in human nature . . . The race can make no progress in the education of the spirit till this simple lesson is fully mastered . . . Emancipation and uplift of soul are what Valmiki desired for mankind . . . We need the voice of Valmiki as the conscience of mankind."

(Masti Venkatesa Iyengar's *The Poetry of Valmiki*, pages 262 to 268).

43. "Poetry begins its work where religion stops. It leads mankind from the slopes to which religion has brought it to the crown of its achievement. It is hereafter the task of poetry to emancipate mankind. It is poetry that in the coming age will save man's soul."

(Masti Venkatesa Iyengar's *The Poetry of Valmiki*, page 268).

44. "Valmiki and his poem have thus a great mission to fulfill in the world. What the Ramayana has done in the past 2,000 years and more in India, it has to do in the world hereafter. To take the Ramayana to the rest of the world, while holding fast to its teachings herself, is the work that India has to do . . . Indians to-day see good in terms of achievement. They have lost their heart to the beauty of the western civilisation, must as Sita lost her heart to the golden deer."

(Masti Venkatesa Iyengar's *The Poetry of Valmiki*, page 269).

45. "Flying from life as a source of trouble, rejecting the pleasant along with the unpleasant, was not the ideal which Valmiki accepted. Treat both with calmness, he said. As there is a greatness in renunciation there is a greatness in acceptance. In either case greatness comes from outlook. Renunciation as well

as acceptance may proceed from selfishness. Acceptance as well as renunciation may proceed from selfless desire to serve others ... Valmiki's teaching became the basis for the school of thought that, later, took perfect shape in the *Bhagawad Gita*".

(Masti Venkatesa Iyengar's *The Poetry of Valmiki*, pages 271, 272).

46. "The man who treats the Ramayana as a poem should have no quarrel with him who treats it as a religious text."

(Masti Venkatesa Iyengar's *The Poetry of Valmiki*, page 274).

47. "Similarly Rama and Sita are in the life of the people who revere them as ideals that are constantly shaping outlook and conduct."

(Masti Venkatesa Iyengar's *The Poetry of Valmiki*, page 275).

48. "The crown of appreciation that Valmiki set on Rama's head brings honour to India to day ... Valmiki deserves attention for being one of the few names in Indian history who have won respect for India from the world ... Valmiki indeed is one of the sources of India's hope for the future. His large heart, open mind, deep vision and rich utterance came from this population ... *No other poem in the world today has the place that the Ramayana holds in Indian life.* No civilization in the world today is as ancient as that of India and, for all the dust in in which it has been dragged, as fresh. There is in the world today no poem as ancient as the Ramayana which expounds the living tradition of a living people. Valmiki's position in letters is unique as India's position is in the world ... More and more as the years pass, men will know its poet as prince of poets and master and elder. The more the world realizes this the more good will it attain. To Valmiki the cuckoo, seated on the branches of the tree of poesy and calling Rama, Rama, in sweet and mellifluent notes, let the world do reverence."

(Masti Venkatesa Iyengar's *The Poetry of Valmiki*, pages 277, 278).

49. Mr C. Narayana Menon says in *An Approach To the Ramayana.* "The *Ramayana* represents a synthesis of the cults and cultures prevalent in different parts of India. It is the first poem of Akhand Hindustan."

50. "It (the Valmiki's poem) is the sovereign utterance of the Indian mind at a supreme moment in the dim past of its cultural evolution. Ages of moral and spiritual stirring, struggles and aspirations, the will to the transfigured life of countless souls who have passed into silence have been woven into its texture. Not only does it incarnate the past, but it lights a lamp which will bathe ages to come in its resplendent radiance. It may, in very truth be said that no poem, ancient or moderm, has sunk so deep into the hearts and lives of so many successive generations of men and women as the Ramayana. To the Hindus it is much more than a great epic poem. It is their daily and most popular scripture, the unfailing means whereby forlorn and helpless man ferries over the dark waters of existence. For thirty centuries and more, it has been the heart's heart, the never-failing conscience of the Indian people. Like the Vedas and the Upanishads it presaged and inaugurated a new epoch, in which the great Vedic and Upanishadic ideals, lost on the mountain tops and open only to intellectual Alpine explorers, were to descend into the valley and irrigate the general body of humanity. It has presented to the Hindu mind those ideals of conduct and character which have ever since been the watchword of the Indian striving."

(T. Sundarachariar's *Studies in the Ramayana*).

51. "It is remarkable that, from the very first, the Ramayana was intended for and propagated to the common people, and yet its glory lies in the fact that the very elect find in it the home of their soul."

(T. Sundarachariar's *Studies in the Ramayana*).

52. "In Hindu tradition, the deepest significance of the Ramayana consists in the fact that it is a synthesis of all the Sastras. It is another Veda and a revelation of ultimate truths. In

this view the supreme poet reaches a summit where he becomes one with the philosopher and mystic, devotee and prophet, reformer and even man of action. Viewing and depicting life and reality from so exalted a plane, he becomes no mere weaver of dainty word-fabrics or fairy thought-patterns which glitter or glisten for their brief delightful hour, but a prime director of human evolution and the builder of eternal norms. And by common consent in India, Valmiki stands as the head and crown of such transcendental poets."

(T. Sundarachariar's *Studies in the Ramayana*).

53. "So vivid and throbbing are his characters and so compelling their attraction, quite apart from the question of the historical basis of the epic—that they succeed in effecting a delicate and subtle transmutation of the human nature . . . Valmiki has shown that poetry can be a moral power of the highest order."

(T. Sundarachariar's *Studies in the Ramayana*).

54. " He (Valmiki) was no devotee of artfor-art's sake. Art should ever be a servant of man's highest ideals."

(T. Sundarachariar's *Studies in the Ramayana*).

55. "The Ramayana becomes much more than an immortal work of art. It is a gospel for the world at large. As Sister Nivedita has so beautifully put it, it is the world-gospel of love and purity."

(T. Sundarachariar's *Studies in the Ramayana*).

56. "To understand the Ramayana and the Mahabharata there is need to understand and master the language of form and symbol which was the ancient inheritance of the poets who made them."

(T. Sundarachariar's *Studies in the Ramayana*).

57. "The Ramayana is an immortal work of art—only it is much more."

(Sir S. Varadachariar's foreword to
T. Sundarachariar's *Studies in the Ramayana*.)

58. " Like the greatest things in Hindu thought and literature the Ramayana came also to society from the forest."

(T. Sundarachariar's *Studies in the Ramayana.*)

59. " The Ramayana, the grandest and the most parodoxical poem in the world, which becomes immatchably sublime by disdaining all consistent pursuit of sublimity, supremely artistic by putting all the conventional limitations of art, magnificently dramatic by disregarding all dramatic illusion, and uniquely epic by handing the least as well as the epic material. Not all perhaps can enter at once into the spirit of this masterpiece; but those who have once done so will never admit any poem in the world as its superior."

(Sri Aurobindo Ghose).

60. " To the scholar the Ramayana may sometimes be a riddle; to the people it has always been a priceless treasure."

(K. A. Nilakanta Sastri, *Ramayana in Greater India*).

61. " For centuries the people of India have cherished the poem and looked upon its hero as a Divine Redeemer who lifted the curse of tyranny from earth and taught men the perfect way of life. It has been both poetry and ethics to them, fascinating them like poetry and inspiring them like ethics. The *Ramayana* has continued to influence Indian life throughout the ages. It is a great poem, and like every great poem it educates our emotions and touches the springs of our conduct."

(M. R. Sampatkumaran's *Sri Rama*—G. A. Natesan & Co).

62. " The Ramayana has for centuries been a source of instruction and inspiration, of solace and wisdom to all Hindus "

(Sir S. Varadachariar's Foreword to Mr T. Srinivasa Raghavachari's *Ramayana Sārāvali*).

63. " The greatness of the Ramayana lies in the high order of ethics propounded as a guide to the life of every man . . . But there is a further importance, viz. that Ramayana is a Moksha

sastram or as some would call it, a Saranagati sastram In this view one can read the entire Ramayana in himself, i.e in every individual."

(C. Duraiswami Iyengar's *Lessons in Ramayana*).

64. " The ordinary reader of the Ramayana feels edified by the subject and is carried away by the entrancing story."

(Rt. Hon'ble V. S. Srinivasa Sastri's foreword to Miss P. C. Dharma's *The Ramayana Polity*).

65. " Ramayana is the most ancient and glorious epic in the world. It contains the Highest Ideals of Hindu culture and civilisation. It is a text book of morals for the youths to inspire them to loftier and sublimer ideals of conduct and character. The very names Rama and Sita produce a holy thrill in the hearts of those who read Ramayana. Ramayana is a marvellous book which contains the essence of all Vedas and all sacred scriptures. It is a treasure for man. It is a reservoir which contains the nectar of immortality. The description of nature in Ramayana is most sublime and beautiful. The chief characteristic of Ramayana is simplicity . . pathos and tenderness run through the whole poem. Poetry and morality are charmingly united. There is loftiness of moral tone."

(Swami Sivananda's *Essence of Ramayana*).

" In these two masterpieces, we are brought closer to the atmosphere, ideals and customs of ancient Hindu life than by a hundred volumes of commentaries on the Upanishads, and through them Hindu ideals as well as Hindu man and woman become real to us. And the fact that Hindu imagination has produced such masterpieces of literature, closely rivalling Homer in antiquity and in beauty and power of pourtraying human passions, is a definite pledge of the worth and richness of the Hindu civilisation."

Linyutang in *The Wisdom of China and India.*

"Eventually I am convinced that India must win her freedom, not by fighting because they will not resort to violence and not by politics for the English are superb at politics, but by the Englishman falling in love with Sita."

Linyutang in *The Wisdom of China and India.*

"In modern terms the *Mahabharata* may be said to be realistic and the Ramayana idealistic."

Linyutang in *The Wisdom of China and India.*

APPENDIX XVII.

Ramayana Beyond India.

The noble distinctive feature about the overflow of Indian culture into Tibet and China and Japan and South East Asia and Indonesia is that it was not due to a military and political subjugation of trans-India by India. Ahimsa and toleration were of the essence of the Indian genius and hence greater India was never a satrapy or a plantation or a colony or a dependency of India. The virile Indian people in North India as well as in South India went by land routes and sea routes out of India for trade and for the spread of their culture which was far higher and nobler than that of the neighbouring or distant lands in Asia.

The Ramayana shows how Rama defeated Ravana and rescued Sita but did not rule over Lanka. He vested the sovereignty in Vibheeshana and made him live and rule in a refined and righteous manner. He established Rama Rajya in Kishkindha and Lanka before he did so in his own country of Kosala.

There is a Chinese version of the Ramayana story dating from about 472 A. D. It resembles the Dasaratha Jataka tale, wherein Rama and Sita are brother and sister and later husband and wife and in which there is no mention of Ravana or Lanka There is another and earlier Chinese version (3rd century A. D.) in which there is a Buddhist jataka tale where we find the exile

of Rama and Sita, Ravana's abduction of Sita, Jatayu's battle with Ravana, the battle of Vali and Sugriva, the bridge to Lanka, and Sita's Agnipravesa (entry into fire). In it Rama voluntarily gives up the throne being unwilling to cause damage by fighting his uncle. When Rama returns he finds that his uncle had died. Vali is described as Sugriva's uncle. Further, Vali is not killed by Rama but flees away in fear of Rama. The Uttara Kanda story is absent in this version. There is a Tibetan version of the Ramayana in Chinese Tukkestan. In it Ravana carries off Sita along with the plot of ground on which she stood. It belongs to 700 to 900 A.D. Probably this version crossed over to Tibet from Nepal.

The entire Ramayana including the Uttarakanda was known in the ancient Indian state of Champa (viz. Modern Cochin China and Annam) in the 7th century A.D. There was a temple with Valmiki's image in Champa. It was founded by a Champa King named Prakāsa dharma (653-679 A.D.) as is clear from a recently discoverd Sanskrit inscription. The words in his inscription and the verses in cantos I to V of Balakanda have similarities and hence those cantos are very old. There is another version of the story in Annam. The Rama story is popular to this day in Cambodia, Laos, Siam and other parts of Indo-China and has inspired indigenous literature and art there. Professor K. A. Nitakanta Sastri refers to a Comboja inscription (600 A.D.) which says that Srisomasarman presented to a temple the Ramayana and the Bhārata and made arrangements for their recitation. Ten paintings in the Museekhmer at Phnon-pen relate to the Ramayana story in the Bāla and Uttara Kandas. At Ben Mula we find sculptures about the fight of Rama and Ravana etc. At Anghor-vat we find has reliefs depicting the entire Ramayana.

The Indonesian versions of the Rama legend are many and remarkable. Dr. Stutterheim wrongly thinks that they were not based on the epic of Valmiki but were based on more primitive traditional versions of the legend. The bas reliefs of Prambanan belong to the 9th century. The representations in Panatran (East

Java) belong to the 14th century. The former are Indian in character, and the latter are Jāvanese in style. But both are very much later than the poem of Valmiki and its artistic representations in India. The Hindu mythology of the Ramayana and the Mahabharata survive in Bali even today.

In South America we see even today the remains of what is known as the Maya Civilisation. Maya is the name of the architect of the Asuras. We see in the Maya religion in South America such names as Mitla Rama and Lanka. There is a thousand column temple at Mitla (Mexcio). The architecture and sculpture there bear some resemblance to the temple architecture and sculpture in South India.

APPENDIX XVIII.

आदिकाव्यस्य कल्याणकारिणि भवतारिणि ।
मग्नोऽहं निर्वृतिं प्राप पुण्यभारिणि वारिणि ॥

(Adapted from Kalidasa's Kumara Sambhavam, X, 36).

कूजन्तं रामरामेति मधुरं मधुराक्षरम् ।
✓आरुह्य कविताशाखां वन्दे वाल्मीकिकोकिलम् ॥

APPENDIX XIX.

A Poetic Anthology From Valmiki.

POEMS OF NATURE.

1. निष्पन्दास्तरवः सर्वे निलीना मृगपक्षिणः ।
नैशेन तमसा व्याप्ता दिशश्च रघुनन्दन ॥
शनैर्वियुज्यते संध्या नभो नेत्रैरिवावृतम् ।
नक्षत्रतारागहनं ज्योतिर्भिरवभासते ॥
उत्तिष्ठति च शीतांशुः शशी लोकतमोनुदः ।
ह्लादयन् प्राणिनां लोके मनांसि प्रभया विभो ॥

(I, XXXIV, 15 to 17)

2\. तत्र त्रिपथगां दिव्यां शिवतोयामशैवलाम् ।
ददर्श राघवो गंगां पुण्यामृषिनिषेविताम् ॥
आश्रमैरविदूरस्थैः श्रीमद्भिः समलंकृताम् ।
कालेऽप्सरोभिर्हृष्टाभिः सेवितांभोह्रदां शिवाम् ॥
देवदानवगन्धर्वैः किन्नरैरुपशोभिताम् ।
नानागन्धर्वपत्नीभिः सेवितां सततं शिवाम् ॥
देवाक्रीडाशताकीर्णां देवोद्यानशतायुताम् ।
देवार्थमाकाशगमां विख्यातां देवपद्मिनीम् ॥
जलाघाताट्टहासोग्रां फेननिर्मलहासिनीम् ।
क्वचिद्वेणीकृतजलां क्वचिदावर्तशोभिताम् ॥
क्वचित्स्तिमितगंभीरां क्वचिद्वेगजलाकुलाम् ।
क्वचिद्गंभीरनिर्घोषां क्वचिद्भैरवनिस्वनाम् ॥
देवसंघाप्लुतजलां निर्मलोत्पलशोभिताम् ।
क्वचिदाभोगपुलिनां क्वचिन्निर्मलवालुकाम् ॥
हंससारससंघुष्टां चक्रवाकोपकूजिताम् ।
सदामत्तैश्च विहगैरभिसंनादितान्तराम् ॥
क्वचित्तीररुहैर्वृक्षै र्मालाभिरुपशोभिताम् ॥
क्वचित्फुल्लोत्पलछन्नां क्वचित्पद्मवनाकुलाम् ।
क्वचित्कुमुदषंडैश्च कुड्मलैरुपशोभिताम् ॥
नानापुष्परजोध्वस्तां समदामिव च क्वचित् ।
व्यपेतमलसंघातां मणिनिर्मलदर्शनाम् ॥
दिशागजैर्वनगजैर्मत्तैश्च वरवारणैः ।
देवोपवाह्यैश्च मुहुः संनादितवनान्तराम् ॥
प्रमदामिव यत्नेन भूषितां भूषणोत्तमैः ।
फलैः पुष्पैः किसलयैर्वृतां गल्मैर्द्विजैस्तथा ॥
शिशुमारैश्च नक्रैश्च भुजंगैश्च निषेविताम् ।
विष्णुपादच्युतां दिव्यामपापां पापनाशिनीम् ॥

तां शङ्करजटाजूटात् भ्रष्टां सागरतेजसा ।
समुद्रमहिषीं गंगां सारसक्रौञ्चनादिताम् ॥ (II, L, 12 to 25).

भास्करोदयकालोऽयं गता भगवती निशा ।
असौ सुकृष्णो विहग कोकिलस्तात कूजति ॥
बर्हिणानां च निर्घोषः श्रूयते नदतां वने ॥ (II, LII, 2, 3).

यावता चित्रकूटस्य नरः शृगाण्यवेक्षते ।
कल्याणानि समादत्ते न पापे कुरुते मनः ॥ (I, LIV, 30).

आदीप्तानिव वैदेहि सर्वतः पुष्पितान्नगान् ।
स्वैः पुष्पैः किंशुकान् पश्य मालिनः शिशिरात्यये ।
पश्य भल्लातकान् फुल्लान् नरैरनुपसेवितान् ।
फलपत्रैरवनतान् नूनं शक्ष्यामि जीवितुम् ॥
पश्यद्रोणप्रमाणानि लंबमानानि लक्ष्मण ।
मधूनि मधुकारीभिः संभृतानि नगे नगे ॥
एष क्रोशति नत्यूहस्तं शिखी प्रतिकूजति ।
रमणीये वनोद्देशे पुष्पसंस्तरसंकटे ॥
मातंगयूथानुसृतं पक्षिसंघानुनादितम् ।
चित्रकूटमिमं पश्य प्रवृद्धशिखरं गिरिम् ॥
समभूमितले रम्ये द्रुमैर्बहुभिरावृते ।
पुण्ये रंस्यामहे तात चित्रकूटस्य कानने ॥ (II, LVI, 6 to 11)

6. न राज्याद्भ्रंशनं भद्रे न सुहृद्भिर्विनाभवः ।
मनो मे बाधते दृष्ट्वा रमणीयमिमं गिरिम् ॥
पश्येममचलं भद्रे नानाद्विजगणायुतम् ।
शिखरैः खमिवोद्विद्धै धातुमद्भिर्विभूषितम् ॥
पुष्पवद्भिः फलोपेतै श्छायावद्भिर्मनोरमैः ।
एवमादिभिराकीर्णं श्रियं पुष्यत्ययं गिरिः ॥
गुहा समीरणो गन्धान्नाना पुष्पभवान्वहन् ।
घ्राणतर्पणमभ्येत्य कं नरं न प्रहर्षयेत् ॥

यदीह शरदोऽनेकास्त्वया सार्धमनिन्दिते ।
लक्ष्मणेन च वत्स्यामि न मां शोकः प्रधक्ष्यति ॥
बहुपुष्पफले रम्ये नानाद्विजगणायुते ।
विचित्रशिखरे ह्यस्मिन् रतवानस्मि भामिनि ॥

(II, CXIV, 3 to 16).

7. उपस्पृशंस्त्रिषवणं मधुमूलफलाशनः ।
नायोध्यायै न राज्याय स्पृहयेऽद्यत्वया सह ॥ (II, CXV, 17)

8. रम्यं पश्यसि भूतार्थं वनं पुष्पितपादपम् ।
पश्य देवि गिरौ रम्ये रम्यपुष्पांकितानिमान् ॥
गजदन्तक्षतान् वृक्षान् पश्यनिर्यासवर्षिणः ।
झिल्लिकाविरुतैर्दीर्घै रुदतीवसमन्ततः ॥
पुत्रप्रियोऽसौ शकुनिः पुत्रपुत्रेति भाषते ।
मधुरां करुणां वाचं पुरेव जननी मम ॥
विहगो भृंगराजोऽयं शालस्कन्धसमाश्रित. ।
संगीतमिव कुर्वाणः कोकिलेनावकूजति ॥
अयं वा बालकः शंके कोकिलानां विहंगमः ।
सुखबद्धमसंबद्धं तथाह्येष प्रभाषते ॥
एषा कुसुमिता नूनं पुष्पभारनता लता ।
दृश्यते मामिविवात्यर्थं श्रमाद्देवि त्वमाश्रिता ॥

(II, XCVa, 10 to 15).

9. अत्यन्तसुखसंचारा मध्याह्ने स्पर्शतः सुखाः ।
दिवसाः सुभगादित्या श्छायासलिलदुर्भगाः ॥
रविसंक्रान्तसौभाग्यस्तुषारारुणमण्डलः ।
निःश्वासान्ध इवादर्शश्चन्द्रमा नप्रकाशते ॥
खर्जूरपुष्पाकृतिभिः शिरोभिः पूर्णतण्डुलैः ।
शोभन्ते किंचिदानम्राः शालयः कनकप्रभाः ॥
मयूखैरुपसर्पद्भिर्हिमनीहारसंवृतैः ।
दूरमभ्युदितः सूर्यः शशांक इव लक्ष्यते ॥

(III, XVI, 10, 13, 17, 18).

मेघोदरविनिर्मुक्ताः कह्लारसुखशीतलाः ।
शक्यमंजलिभिः पातुं वाताः केतकगंधिनः ॥
कशाभिरिव हैमीभि र्विद्युद्भिरिवताडितम् ।
अन्तःस्तनितनिर्घोषं सवेदनमिवांबरम् ॥
नीलमेघाश्रिता विद्युत्स्फुरन्ती प्रतिभाति सा ।
स्फुरन्ती रावणस्यांके वैदेहीव तपस्विनी ॥
सुरतामर्दविच्छिन्नाः स्वर्गस्त्रीहारमौक्तिकाः ।
पतन्तीवाकुला दिक्षु तोयधाराः समन्ततः ॥
(IV, XXVIII, 3 to 12, 51).

14. समीक्ष्य विमलं व्योमगतविद्युद्वलाहकम् ।
सारसारवसंघुष्टं रम्यज्योत्स्नावलेपनम् ॥ (IV, XXIX, 1).

15. तर्पयित्वा सहस्राक्षः सलिलेन वसुन्धराम् ।
निर्वर्तयित्वा सस्यानि कृतकर्मा व्यवस्थितः ॥
स्निग्धगंभीरनिर्घोषाः शैलद्रुमपुरोगमाः ।
विसृज्य सलिलं मेघाः परिश्रान्ता नृपात्मज ॥
नीलोत्पलदलश्यामा श्यामीकृत्वा दिशोदश ।
विमदा इव मातंगाः शान्तवेगाः पयोधराः ॥
दर्शयन्ति शरन्नद्यः पुलिनानि शनैः शनैः ।
नवसंगमसंव्रीडा जघनानीवयोषितः ॥
(IV, XXX, 22 to 24, 28).

16 चंचच्चन्द्रकरस्पर्शहर्षोन्मीलिततारका ।
अहो रागवती सन्ध्या जहाति स्वयमंबरम् ॥ (IV, XXX, 46).

17. ततस्तामापगां दिव्यां प्रसन्नसलिलां शिवाम् ।
तत्र द्रक्ष्यथ कावेरीं विहितामप्सरोगणैः ॥ (IV, XLI, 15).

18. तस्यवेगसमाधूतैः पुष्पैस्तोयमदृश्यत ।
ताराभिरभिरामाभिरुदिताभिरिवांबरम् ॥ (V, I, 56).

19. विताने जीवलोकस्य विमले ब्रह्मनिर्मिते ॥ (V, I, 82).

20. लोकस्य पापानि विनाशयन्तं
महोदधिं चापि समेधयन्तम् ।
भूतानि सर्वाणि विराजयन्तं
ददर्श शीतांशु मथाभियान्तम् ॥
हंसो यथा राजतपंजरस्थः
सिहो यथा मन्दरकंदरस्थः ।
वीरो यथा गर्वितकुंजरस्थ-
श्चन्द्रोऽपिबभ्राज तथाबरस्थ. ॥ (V, V, 2, 4).

21. वृक्षेभ्यः पतितैः पुष्पैरवकीर्णा पृथग्विधैः ।
रराज वसुधा तत्र प्रमदेव विभूषिता ॥ (VI, XIV, 23).

22. ददर्श च नगात्तस्मान्नदीं निपतितां कपिः ।
अंकादिवसमुत्पत्य प्रियस्य पतितां प्रियाम् ॥
जले निपतिताग्रैश्च पादपैरुपशोभिताम् ।
वार्यमाणामिवक्रुद्धां प्रमदां प्रियबन्धुभिः ॥
पुनरावृत्ततोयां च ददर्श स महाकपिः ।
प्रसन्नामिव कान्तस्य कान्तां पुनरुपस्थिताम् ॥
(V, XIV, 29 to 31).

23. सोत्तरीयमिवांभोदैः शृंगान्तरविलंबिभिः ।
बोध्यमानमिवप्रीत्या दिवाकरकरैः शुभैः ॥ (V, LVI, 10, 11).

24. संपृक्तं नभसाप्यंभः संपृक्तं च नभोऽम्भसा ।
तादृग्रूपे स्म दृश्येते तारारत्नसमाकुले ॥
समुत्पतितमेघस्य वीचिमालाकुलस्य च ।
विशेषो न द्वयो रासीत् सागरस्यांबरस्य च ॥
अन्योन्यमाहताः सक्ताः सस्वनुर्भीमविक्रमाः ।
ऊर्मयः सिन्धुराजस्य महाभेर्य इवाहवे ॥ (VI, IV, 120 to 122).

25 पुष्पवर्षाणि मुंचन्तो नगाः पवनताडिताः ।
शैलं तं वासयन्तीव मधुमाधवगंधिनः ॥

गेयात् पुष्पसमृद्ध्या च शैत्याद्वायोर्गिरेर्गुणात् ।
प्रवृत्तायां रजन्यां च चन्द्रस्योदयने न च ॥
रावणः सुमहावीर्यः कामस्य वशमागतः ॥

(VII, XXVI, 10, 12, 13).

POEMS OF BEAUTY AND LOVE.

1. रामस्तु सीतया सार्धं विजहार बहून् ऋतून् ।
मनस्वी तद्गतस्तस्या नित्यं हृदि समर्पितः ॥
प्रिया तु सीता रामस्य दाराः पितृकृता इति ।
गुणाद्रूपगुणाच्चापि प्रीतिर्भूयोऽप्यवर्धत ॥
तस्याश्च भर्ता द्विगुणं हृदये परिवर्तते ।
अन्तर्जातमपिव्यक्तमाख्याति हृदयं हृदा ॥

(I, LXXVII, 26 to 28).

2. गन्धर्वराजप्रतिमं लोके विख्यातपौरुषम् ।
दीर्घबाहुं महासत्त्वं मत्तमातङ्गगामिनम् ॥
चन्द्रकान्ताननं राममतीव प्रियदर्शनम् ।
रूपौदार्यगुणैः पुंसां दृष्टिचित्तापहारिणम् ॥ (II, III, 27, 28).

3. न पिता नात्मजो नात्मा न माता न सखीजनः ।
इहप्रेत्य च नारीणां पतिरेको गतिस्सदा ॥
यदि त्वं प्रस्थितो दुर्गं वनमद्यैव राघव ।
अग्रतस्ते गमिष्यामि मृद्नन्ती कुशकंठकान् ॥
सुखं वने निवत्स्यामि यथैव भवने पितुः ।
अचिन्तयन्ती त्रींल्लोकान् चिन्तयन्ती पतिव्रतम् ॥
स्वर्गेऽपि च विना वासो भविता यदि राघव ।
त्वया मम नरव्याघ्र नाहं तमपि रोचये ॥

(II, XXVII, 5, 6, 11, 20).

4. शुद्धात्मन् प्रेमभावाद्धि भविष्यामि विकल्मषा ।
भर्तारमनुगच्छन्ती भर्ता हि मम दैवतम् ॥

प्रेत्यभावेपि कल्याणः संगमो मे सह त्वया ।
अद्भिर्दत्ता स्वधर्मेण प्रेत्यभावेऽपि तस्य सा ॥
(II, XXIX, 16, 17, 18).

5. धर्माद्विचलितुं नाहमलं चन्द्रादिव प्रभा ।
नातन्त्री वाद्यते वीणा नाचक्रो वर्तते रथः ।
नापतिः सुखमेधेत या स्यादपि शतात्मजा ॥
मितं ददाति हि पिता मितं माता मितं सुतः ।
अमितस्य हि दातारं भर्तारं का नपूजयेत् ॥
(II, XXXIX, 28 to 30).

6. एवमुक्ता प्रियस्यांके मैथिली प्रियभाषिणी ।
भूयस्तरां त्वनिन्द्यांगी समारोहत भामिनी ॥
अंके तु परिवर्तन्ती सीता सुरसुतोपमा ।
हर्षयामास रामस्य मनो मनसिजार्पितम् ॥
स निघृष्यांगुलिं रामो धौते मनःशिलोच्चये ।
चकार तिलकं तस्या ललाटे रुचिरं तदा ॥
(II, XCVa, 16 to 18).

7. तावन्योन्यमशोकस्य पुष्पैः पल्लवधारिभिः ।
समलंचक्रतुरुभौ कामिनौ नीललोहितौ ॥
आबद्धवनमालौ तौ कृतापीडावतंसकौ ।
भार्यापती तावचलं शोभयांचक्रतुर्भृशम् ॥ (II, XCVa, 30, 31).

8. रूपसंहननं लक्ष्मीं सौकुमार्यं सुवेषताम् ।
ददृशुर्विस्मिताकारा रामस्य वनवासिनः ॥ (III, I, 13).

9. वृक्षाद्वृक्षं प्रधावन् स गिरेश्चाद्रिं नदान्नदीम् ।
बभूव विलपन्रामः शोकपंकार्णवाप्लुतः ॥
अपि कच्चित्त्वया दृष्टा सा कदंबप्रिया प्रिया ।
कदंब यदि जानीषे शंस सीतां शुभाननाम् ॥
स्निग्धपल्लवसंकाशा पीतकौशेयवासिनी ।
शंसस्व यदि वा दृष्टा बिल्व बिल्वोपमस्तनी ॥

अशोक शोकापनुद शोकोपहतचेतसम् ।
त्वन्नामानं कुरु क्षिप्रं प्रियासंदर्शनेन माम् ॥ (III, LX, 11 to 17).

10. अथवा न गमिष्यामि पुरीं भरतपालिताम् ।
स्वर्गोऽपि सीतया हीनः शून्य एव मतो मम ॥ (III, LXII, 15).

11. आदित्य भो लोककृताकृतज्ञ
लोकस्य सत्यानृतकर्मसाक्षिन् ।
मम प्रिया सा क्व गता हृता वा
शंसस्व मे शोकवशस्य नित्यम् ॥ (III, LXIII, 16).

12. न हि तां सूक्ष्मपक्ष्माक्षीं सुकेशीं मृदुभाषिणीम् ।
अपश्यतो मे सौमित्रे जीवितेऽस्ति प्रयोजनम् ॥
श्यामा पद्मपलाशाक्षी मृदुपूर्वाभिभाषिणी ।
नूनं वसन्तमासाद्य परित्यक्ष्यति जीवितम् ॥ (IV, I, 30, 50).

13. सनातने वर्त्मनि संनिविष्टां
रामेक्षणां तां मदनाभिविष्टाम् ।
भर्तुर्मनः श्रीमदनुप्रविष्टां
स्त्रीभ्य पराभ्यश्च सदा विशिष्टाम् ॥ (V, V, 24).

14. तदुन्नसं पांडुरदन्तमव्रणं
शुचिस्मितं पद्मपलाशलोचनम् ।
द्रक्ष्ये तदार्यावदनं कदान्वहं
प्रसन्नताराधिपतुल्यदर्शनम् ॥ (V, XIII, 69).

15. नीलनागाभया वेण्या जघनं गतयैकया ।
नील्या नीरदापाये वनराज्या महीमिव ॥ (V, XV, 25).

16. शोकजालेन महता विततेन न राजतीम् ।
संसक्तां धूमजालेन शिखामिव विभावसोः ॥
तां स्मृतीव संदिग्धां ऋद्धिं निपतितामिव ।
विहतामिव च श्रद्धामाशां प्रतिहतामिव ॥

सोपसर्गा यथा सिद्धिं बुद्धिं सकलुपामिव ।
अमूतेनापवादेन कीर्तिं निपतितामिव ॥
मलपंकधरां दीना मडनार्हाममंडिताम् ।
प्रभां नक्षत्रराजस्य कालमेघैरिवावृताम् ॥
तस्य संदिदिहे बुद्धिस्तथा सीतां निरीक्ष्य च ।
आम्नायानामयोगेन विद्यां प्रशिथिलामिव ॥
दुःखेन बुबुधे सीतां हनुमाननलंकृताम् ।
संस्कारेण यथा हीनां वाचमर्थान्तरं गताम् ॥ (V, XV, 32 to 39).

17. समीपं राजसिंहस्य रामस्य विदितात्मन ।
संकल्पहयसंयुक्तै र्यान्तीमिव मनोरथैः ॥
वृत्तशीलकुले जातामाचारवतिधार्मिके ।
पुनः संस्कारमापन्नां जातामिव च दुष्कुले ॥
सन्नामिव महाकीर्तिं श्रद्धामिव विमानिताम् ।
प्रज्ञामिव परिक्षीणामाशां प्रतिहतामिव ॥
पौर्णमासीमिव निशां तमोग्रस्तेन्दुमंडलाम् ।
पद्मिनीमिव विध्वस्तां हतशूरां चमूमिव ॥
प्रभामिव तमोध्वस्तामुपक्षीणामिवापगाम् ।
वेदीमिव परामृष्टामाकुलामिवपद्मिनीम् ॥
उपवासेन शोकेन ध्यानेन च भयेन च ।
परिक्षीणां कृशां दीनामल्पाहारां तपोधनाम् ॥
अयाचमानां दुःखार्तां प्रांजलिर्देवतामिव ॥ (V, XIX, 7 to 22).

18. स्वयं प्रहर्षं परमं जगाम
सर्वात्मना राममनुस्मरन्ती ॥ (V, XXXI, 19).

19. रामेति रामेति सदैवबुद्ध्या
विचिन्त्य वाचा ब्रुवती तमेव ।
तस्यानुरूपां चकुथांतवर्था
मेवं प्रपश्यामि तथी शृणोमि ॥ (V, XXXII, 12).

20. यद्यस्ति पतिशुश्रूषा यद्यस्ति चरितं तपः ।
यदि वास्त्येकपत्नीत्वं शीतोभव हनूमतः ॥
यदि किंचिदनुक्रोशस्तस्य मय्यस्ति धीमतः ।
यदि वा भाग्यशेषो मे शीतोभव हनूमतः ॥
यदि मां वृत्तसंपन्नां तत्समागमलालसाम् ।
स विजानाति धर्मात्मा शीतोभव हनूमतः ॥
यदि मां तारयेदार्यः सुग्रीवः सत्यसंगरः ।
अस्माद्दुःखांबुसंरोधात् शीतो भव हनूमतः ॥
ततस्तीक्ष्णार्चिरव्यग्रः प्रदक्षिणशिखोऽनलः ।
जज्वाल मृगशावाक्ष्याः शंसन्निव शिवं कपेः ॥
(V, LIII, 28 to 32).

21. वाहि वात यतः कान्त तां स्पृष्ट्वा मामपिस्पृश ।
त्वयिमेगात्रसंस्पर्श श्चन्द्रे दृष्टिसमागमः ॥ (VI, VI, 6).

22. बालां बाल्येन संप्राप्तां भार्यां मां सहचारिणीम् ॥
(VI, XXXII, 20).

23. यथा मे हृदयं नित्यं नापसर्पति राघवात् ।
तथा लोकस्य साक्षी मां सर्वतः पातुपावकः ॥
यथा मां शुद्धचारित्रां दुष्टां जानाति राघव ।
तथा लोकस्य साक्षी मां सर्वतः पातु पावकः ॥
कर्मणा मनसा वाचा यथा नातिचराम्यहम् ।
राघवं सर्वधर्मज्ञं तथा मां पातु पावकः ॥ (VI, CIX, 25 to 27).

24. दृष्ट्वा श्रुतिमिवायान्तीं ब्रह्मणमनुगामिनीम् ।
वाल्मीकेः पृष्ठतः सीतां साधुवादो महानभूत् ॥ (VII, XCVI, 12)

25. बहुवर्षसहस्राणि तपश्चर्या मया कृता ।
नोपाश्नीयां फलं तस्या दुष्टेयं यदि मैथिली ॥
मनसा कर्मणा वाच भूतपूर्वं न किल्बिषम् ।
तस्याः फलमुपाश्नीयामपापा यदि मैथिली ॥

26. सर्वान् समागतान् दृष्ट्वा सीता काषायवासिनी ।
अब्रवीत्प्रांजलिर्वाक्यमधोदृष्टिरवाङ्मुखी ।
यथाहं राघवादन्यं मनसापि न चिन्तये ।
तथा मे माधवी देवी विवरं दातुमर्हति ॥
मनसा कर्मणा वाचा यथा रामं समर्चये ।
तथा मे माधवी देवी विवरं दातुमर्हति ॥
यथैतत्सत्यमुक्तं मे वेद्मि रामात्परं न च ।
तथा मे माधवी देवी विवरं दातुमर्हति ॥
तथा शपन्त्यां वैदेह्यां प्रादुरासीत्तदद्भुतम् ।
भूतलादुत्थितं दिव्यं सिंहासनमनुत्तमम् ॥
ध्रियमाणं शिरोभिस्तु नागैरमितविक्रमैः ।
दिव्यं दिव्येन वपुषा दिव्यरत्नविभूषितैः ॥
तस्मिंस्तु धरणी देवी बाहुभ्यां गृह्य मैथिलीम् ।
स्वागतेनाभिनन्द्यैनामासने चोपवेशयत् ॥
तामासनगतां दृष्ट्वा प्रविशन्तीं रसातलम् ।
पुष्पवृष्टिरविच्छिन्ना दिव्या सीतामवाकिरत् ॥

(VII, XCVII, 14 to 21).

POEMS OF HEROISM.

1. तपःस्वाध्यायनिरतं तपस्वी वाग्विदां वरम् ।
नारदं परिपप्रच्छ वाल्मीकिं मुनिपुंगवम् ॥
कोन्वस्मिन् सांप्रतं लोके गुणवान् कश्च वीर्यवान् ।
धर्मज्ञश्च कृतज्ञश्च सत्यवाक्यो दृढव्रतः ॥
चारित्रेणचकोयुक्तः सर्वभूतेषु को हितः ।
विद्वान् कः कस्समर्थश्च कश्चैकप्रियदर्शनः ॥
आत्मवान् को जितक्रोधो द्युतिमान् कोऽनसूयकः ।
कस्य बिभ्यति देवाश्च जातरोषस्य संयुगे ॥
एतदिच्छाम्यहं श्रोतुं परं कौतूहलं हि मे ।
महर्षे त्वं समर्थोऽसि ज्ञातुमेवं विधं नरम् ॥ (I, 1, 1 to 5).

2. इक्ष्वाकुवंशप्रभवः रामो नाम जनैः श्रुतः ।
नियतात्मा महावीर्यो द्युतिमान् धृतिमान् वशी ॥
बुद्धिमान् नीतिमान् वाग्मी श्रीमान् शत्रुनिवर्हण. ।
विपुलांसो महाबाहुः कंबुग्रीवो महाहनुः ॥
महोरस्को महेष्वासो गूढजत्रुररिंदमः ।
आजानुबाहुः सुशिराः सुललाठः सुविक्रमः ॥
समः समविभक्तांगः स्निग्धवर्णः प्रतापवान् ।
पीनवक्षा विशालाक्षो लक्ष्मीवान् शुभलक्षणः ॥
धर्मज्ञः सत्यसन्धश्च प्रजानां च हितेरतः ।
यशस्वी ज्ञानसंपन्न. शुचिर्वश्यः समाधिमान् ॥
प्रजापतिसमः श्रीमान् धाता रिपुनिषूदनः ।
रक्षिता जीवलोकस्य धर्मस्य परिरक्षिता ॥
रक्षिता स्वस्यवृत्तस्य स्वजनस्य च रक्षिता ।
वेदवेदान्ततत्त्वज्ञो धनुर्वेदे च निष्ठितः ॥
सर्वशास्त्रार्थतत्त्वज्ञ स्मृतिमान् प्रतिभानवान् ।
सर्वलोकप्रियः साधुरदीनात्मा विचक्षणः ॥
सर्वदाभिगतः सद्भिः समुद्रइव सिन्धुभिः ।
आर्यः सर्वसमश्चैव सदैकप्रियदर्शनः ॥
स च सर्वगुणोपेतः कौसल्यानन्दवर्धनः ।
समुद्र इव गांभीर्ये धैर्येण हिमवानिव ॥
विष्णुना सदृशो वीर्ये सोमवत्प्रियदर्शनः ।
कालाग्निसदृशः क्रोधे क्षमया पृथिवीसमः ॥
धनदेन समस्त्यागे सत्ये धर्म इवापरः ॥ (I, 1, 8 to 19).

3. सहिरूपोपन्नश्च वीर्यवाननसूयक ।
भूमावनुपमः सूनुर्गणै र्दशरथोपमः ॥
स च नित्यं प्रशान्तात्मा मृदुपूर्वं प्रभाषते ।
उच्यमानोऽपि परुषं नोत्तरं प्रतिपद्यते ॥

कथंचिदुपकारेण कृतेनैकेन तुष्यति ।
नस्मरत्यपकाराणां शतमप्यात्मवत्तया ॥

शीलवृद्धै र्ज्ञानवृद्धै र्वयोवृद्धैश्च सज्जनैः ।
कथयन्नास्तवै नित्यमस्त्रयोग्यान्तरेष्वपि ॥

बुद्धिमान् मधुराभाषी पूर्वभाषी प्रियंवदः ।
वीर्यवान्न च वीर्येण महता स्वेन विस्मितः ॥

नचानृतकथो विद्वान् वृद्धानां प्रतिपूजकः ।
अनुरक्तः प्रजाभिश्च प्रजाश्चाप्यनुरंजते ॥

सानुक्रोशो जितक्रोधो ब्राह्मणप्रतिपूजकः ।
दीनानुकंपी धर्मज्ञो नित्यं प्रग्रहवान् शुचिः ॥

कुलोचितमतिः क्षात्रं धर्मं स्वं बहुमन्यते ।
मन्यते परया कीर्त्या महत्स्वर्गफलं ततः ॥

नाश्रेयसि रतो विद्वान्नविरुद्धकथारुचिः ।
उत्तरोत्तरयुक्तौ च वक्ता वाचस्पतिर्यथा ॥

अरोगस्तरुणो वाग्मी वपुष्मान् देशकालवित् ।
लोके पुरुषसारज्ञः साधुरेको विनिर्मितः ॥

स च श्रेष्ठै र्गुणै र्युक्तः प्रजानां पार्थिवात्मजः ।
बहिश्चर इव प्राणो बभूव गुणतः प्रियः ॥

सम्यग्विद्याव्रतस्नातो यथावत्सांगवेदवित् ।
इष्वस्त्रे च पितुः श्रेष्ठो बभूव भरताग्रजः ॥

कल्याणाभिजनः साधुरदीनः सत्यावागृजुः ।
वृद्धैरभिविनीतश्च द्विजै र्धर्मार्थदर्शिभिः ॥

धर्मकामार्थतत्त्वज्ञः स्मृतिमान् प्रतिभानवान् ।
लौकिके समयाचारे कृतकल्पो विशारदः ॥

निभृतः संवृताकारो गुप्तमन्त्रः सहायवान् ।
अमोघक्रोधहर्षश्च त्यागसम्यमकालवित् ॥

दृढभक्तिः स्थिरप्रज्ञो नासद्ग्राही न दुर्वचाः ।
निस्तन्द्रिरप्रमत्तश्च स्वदोषपरदोषवित् ॥

शास्त्रज्ञश्च कृतज्ञश्च पुरुषान्तरकोविदः ।
यः प्रग्रहानुग्रहयोर्यथान्यायं विचक्षणः ॥
सत्संग्रहप्रग्रहणे स्थानविन्निग्रहस्य च ।
आयकर्मण्युपायज्ञः संदृष्टव्ययकर्मवित् ॥
श्रैष्ठ्यं शास्त्रसमूहेषु प्राप्तो व्यामिश्रकेषु च ।
अर्थधर्मौ च संगृह्य सुखतन्त्रो न चालसः ॥
वैहारिकाणां शिल्पानां विज्ञातार्थविभागवित् ।
आरोहे विनये चैव युक्तो वारणवाजिनाम् ॥
धनुर्वेदविदां श्रेष्ठो लोकेऽतिरथसंमतः ।
अभियाता प्रहर्ता च सेनानयविशारदः ॥
अप्रधृष्यश्च संग्रामे क्रुद्धैरपि सुरासुरैः ॥
अनसूयो जितक्रोधो न दृप्तो न च मत्सरी ।
न चावमन्ता भूतानां न च कालवशानुगः ॥
तमेवं व्रतसंपन्नमप्रधृष्यपराक्रमम् ।
लोकपालोपमं नाथमकामयत मेदिनी ॥ (I, 9 to 33).

4. बहवो नृप कल्याणाः गुणाः पुत्रस्य सन्ति ते ॥
गुणान् गुणवतो देव देवकल्पस्य धीमतः ।
प्रियानानन्दनान् कृत्स्नान् प्रवक्ष्यामोऽद्य तान् शृणु ॥
दिव्यैर्गुणैः शक्रसमः रामः सत्यपराक्रमः ।
इक्ष्वाकुभ्योऽपि सर्वेभ्यो ह्यतिरिक्तो विशांपते ॥
रामः सत्पुरुषो लोके सत्यधर्मपराक्रमः ।
साक्षाद्रामाद्विनिर्वृत्तो धर्मश्चापि श्रिया सह ॥
प्रजासुखत्वे चन्द्रस्य वसुधायाः क्षमा गुणैः ।
बुद्ध्या बृहस्पतेस्तुल्यो वीर्ये साक्षाच्छचीपतेः ॥
धर्मज्ञः सत्यसन्धश्च वीर्यवाननसूयकः ।
क्षान्तः सान्त्वयिता श्लक्ष्णः कृतज्ञो विजितेन्द्रियः ॥

मृदुश्च स्थिरचित्तश्च सदाभव्योऽनसूयकः ।
प्रियवादी च भूतानां सत्यवादी च राघवः ।
बहुश्रुतानां वृद्धानां ब्राह्मणानामुपासिता ॥
तेनास्येहातुला कीर्तिं र्यशस्तेजश्च वर्धते ।
देवासुरमनुष्याणां सर्वास्त्रेषु विशारदः ॥
सम्यग्विद्याव्रतस्नातो यथावत्सांगवेदवित् ॥
गान्धर्वे च भुविश्रेष्टो बभूव भरताग्रजः ।
कल्याणाभिजनस्साधुरदीनात्मा महामतिः ॥
द्विजैरभिविनीतश्च श्रेष्टै र्धर्मार्थनैपुणैः ॥
यदा व्रजति संग्रामं ग्रामार्थे नगरस्य वा ।
गत्वा सौमित्रिसहितो नाविजित्य निवर्तते ॥
संग्रामात्पुनरागम्य कुंजरेण रथेन वा ।
पौरान् स्वजनवन्नित्यं कुशलं परिपृच्छति ॥
पुत्रेष्वग्निषु दारेषु प्रेष्यशिष्यगणेषु च ।
निखिलेनानुपूर्व्याच्च पिता पुत्रानिवौरसान् ॥
शुश्रूषन्ते च वः शिष्याः कच्चित् कर्मसुदंशिताः ।
इति नः पुरुषव्याघ्राः सदा रामोभिभाषते ॥
व्यसनेषु मनुष्याणां भृशं भवति दुःखितः ।
उत्सवेषु सर्वेषु पितेव परितुष्यति ॥
सत्यवादी महेष्वासो वृद्धसेवी जितेन्द्रियः ।
स्मितपूर्वाभिभाषी च धर्मं सर्वात्मना श्रितः ॥
सम्यग्योक्ता श्रेयसां च न विगृह्यकथारुचिः ।
उत्तरोत्तरयुक्तौ च वक्ता वाचस्पतिर्यथा ॥
सुभ्रूरायतताम्राक्षः साक्षाद्विष्णुरिव स्वयम् ।
रामो लोकाभिरामोयं शौर्यवीर्यपराक्रमैः ॥
प्रजापालनतत्त्वज्ञो न रागोपहतेन्द्रियः ।
शक्तस्त्रैलोक्यमप्येको भोक्तुं किं नु महीमिमाम् ॥

नास्यक्रोधः प्रसादश्च निरर्थोऽस्ति कदाचन ।
हन्त्येव नियमाद्वध्यानवध्ये न च कुप्यति ॥
युनक्त्यर्थैः प्रहृष्टश्च तमसौ यत्र तुष्यति ॥
शान्तैः सर्वप्रजाकान्तैः प्रीतिसंजननैर्नृणाम् ।
गुणैर्विरुरुचे रामो दीप्तः सूर्य इवांशुभिः ॥
तमेवं गुणसंपन्नं रामं सत्यपराक्रमम् ।
लोकपालोपमं नाथमकामयत मेदिनी ॥ (II, II, 26 to 50).

5. गन्धर्वराजप्रतिमं लोके विख्यातपौरुषम् ।
दीर्घबाहुं महासत्त्वं मत्तमातंगगामिनम् ॥
चन्द्रकान्तानन रामममतीवप्रियदर्शनम् ।
रूपौदार्यगुणैः पुंसां दृष्टिचित्तापहारिणम् ॥ (II, III; 27, 28).

6. रामो विग्रहवान् धर्मः साधुः सत्यपराक्रमः ॥ (III, XXXVII, 3).

7. अप्रमेयं हि तत्तेजो यस्य सा जनकात्मजा ॥ (III, XXXVII, 18).

8. रामः परबलामर्दी युगान्ताग्निरिवोत्थितः ।
निवासवृक्षस्साधूनामापन्नानां परा गतिः ।
आर्तानां संश्रयश्चैव यशसश्चैकभाजनम् ॥ (IV, XV, 18, 19).

9. त्वमप्रमेयश्च दुरासदश्च
जितेन्द्रियश्चोत्तमधार्मिकश्च ।
अक्षय्यकीर्तिश्च विचक्षणश्च
क्षितिक्षमावान्क्षतजोपमाक्षः ॥
त्वमात्तबाणासनबाणपाणि-
र्महाबलस्संहननोपपन्नः ।
मनुष्यदेहाभ्युदयं विहाय
दिव्येन देहाभ्युदयेन युक्तः ॥ (IV, XXIV, 31, 32)

10. जयत्यतिबलो रामः लक्ष्मणश्च महाबलः ।
राजा जयति सुग्रीवो राघवेणाभिपालितः ॥

दासोऽहं कोसलेन्द्रस्य रामस्याक्लिष्टकर्मणः ।
हनुमान् शत्रुसैन्यानां निहन्ता मारुतात्मजः ॥
न रावणसहस्रं मे युद्धे प्रतिबलं भवेत् ।
शिलाभिश्च प्रहरतः पादपैश्च सहस्रशः ॥
अर्दयित्वा पुरीं लंकामभिवाद्य च मैथिलीम् ।
समृद्धार्थो गमिष्यामि मिषतां सर्वरक्षसाम् ॥
(V, XLII, 33 to 36).

11. त्यक्त्वा पुत्रांश्च दारांश्च राघवं शरणं गतः ।
सर्वलोकशरण्याय राघवाय महात्मने ।
निवेदयतमां क्षिप्रं विभीषणमुपस्थितम् ॥ (VI, XVII, 14, 15).

12 मित्रभावेन संप्राप्तं न त्यजेयं कथंचन ।
दोषो यद्यपि तस्य स्यात्सतामेतदगर्हितम् ॥ (VI, XVIII, 3).

13. सकृदेव प्रपन्नाय तवास्मीति च याचते ।
अभयं सर्वभूतेभ्यो ददाम्येतद्व्रतं मम ॥
आनयैनं हरिश्रेष्ठ दत्तमेवाभयं मया ।
विभीषणो वा सुग्रीव यदि रावणः स्वयम् ॥ (VI, XVIII, 33, 34).

14. भवन्तं सर्वभूतानां शरण्यं शरणं गत· ॥
परित्यक्ता मया लंका मित्राणि च धनानि च ।
भवद्गतं मे राज्यं च जीवितं च सुखानि च ॥ (VI, XIX, 4, 5).

15. चापमानय सौमित्रे शरांश्चाशीविषोपमान् ।
सागरं शोषयिष्यामि पद्भ्यां यान्तु प्लवंगमाः ॥ (VI, XXI, 22).

16. अयुध्यमानं प्रच्छन्नं प्रांजलिं शरणागतम् ।
पलायन्तं प्रमत्तं वा न त्वं हन्तुमिहार्हसि ॥ (VI, LXXX, 39).

17. धर्मात्मा सत्यसन्धश्च रामो दाशरथिर्यदि ।
पौरुषे चाप्रतिद्वन्द्वः शरैनं जहि रावणिम् ॥ (VI, CXI, 72).

18. एतदस्त्रबलं दिव्यं मम वा त्र्यंबकस्य वा ॥ (VI, CXIV, 38).

19. अरावणमरामं वा जगद्द्रक्ष्यथ वानराः ।
अद्यरामस्य रामत्वं पश्यन्तु मम संयुगे ॥
अद्यकर्म करिष्यामि यल्लोकाः स चराचराः ।
स देवाः कथयिष्यन्ति यावद्भूमिर्धरिष्यति॥ (VI, CI, 49, 56, 57).

20. गगनं गगनाकारं सागरः सागरोपमः ।
राम रावणयोर्युद्धं रामरावणयोरिव ॥ (VI, CX, 24).

21. मरणान्तानि वैराणि निर्वृत्तं नः प्रयोजनम् ।
क्रियतामस्य संस्कारो ममाप्येष यथा तव ॥ (VI, CII, 26).

22. व्यक्तमेष महायोगी परमात्मा सनातनः ।
अनादिमध्यनिधनो महतः परमो महान् ॥
तमसः परमो धाता शंखचक्रगदाधरः ।
श्रीवत्सवक्षा नित्यश्रीरजय्यः शाश्वतो ध्रुवः ॥
(VI, CXIV, 14, 15).

23. पापानां वा शुभानां वा वधार्हाणां प्लवंगम ।
कार्यं करुणमार्येण न कश्चिन्नापराध्यति ॥ (VI, CXVI, 45).

24. भवान्नारायणो देवः श्रीमांश्चक्रायुधः प्रभुः ।
सीता लक्ष्मी र्भवान् विष्णुर्देवः कृष्णः प्रजापतिः ॥
अमोघास्ते भविष्यन्ति भक्तिमन्तश्चये नराः ॥
(VI, CXX, 14, 32)

25. सखे शृणुष्व सुग्रीव न त्वयाहं विना कृतः ।
गच्छेयं देवलोकं वा परमं वा पदं महत् ॥ (VII, CVIII, 26).

26. राक्षसेन्द्र महावीर्य लंकास्थस्त्वं धरिष्यसि ।
आराधय जगन्नाथमिक्ष्वाकुकुलदैवतम् ॥ (VII, CVIII, 27, 31).

27. तमेवमुक्त्वा काकुत्स्थो हनूमन्तमथाब्रवीत् ।
जीविते कृतबुद्धिस्त्वं मा प्रतिज्ञां विलोपय ॥
मत्कथाः प्रचरिष्यन्ति यावल्लोके हरीश्वर ।
तावद्रमस्व सुप्रीतो मद्वाक्यमनुपालयन् ॥ (VII, CVIII, 33, 34).

28. पितामहवचः श्रुत्वा विनिश्चित्य महामतिः ।
विवेश वैष्णवं तेजः स शरीरः सहानुजः ॥ (VII, CX, 12).

DESCRIPTIVE POETRY.

1. पाठ्ये गेये च मधुरं प्रमाणैस्त्रिभिरन्वितम् ।
जातिभिः सप्तभिर्बद्धं तन्त्रीलयसमन्वितम् ॥
रसैः शृंगारकारुण्यहास्यवीरभयानकैः ।
रौद्रादिभिश्च संयुक्तं काव्यमेतदगायताम् ॥
तौ तु गान्धर्वतत्त्वज्ञौ मूर्छनास्थानकोविदौ ।
भ्रातरौ स्वरसंपन्नौ गन्धर्वाविवरूपिणौ ॥
रूपलक्षणसंपन्नौ मधुरस्वरभाषिणौ ।
बिंबादिवोत्थितौ बिंबौ रामदेहादिवापरौ ॥
अहो गीतस्य माधुर्यं श्लोकानां च विशेषतः ।
चिरं निर्वृत्तमप्येतत्प्रत्यक्षमिवदर्शितम् ॥
प्रविश्यतावुभौ सुष्ठु तथा भावमगायताम् ।
सहितौ मधुरं रक्तं संपन्नं स्वरसंपदा ॥
एवं प्रशस्यमानौ तौ तपःश्लाघ्यै र्महात्मभिः ।
संरक्ततरमत्यर्थं मधुरं तावगायताम् ॥
आश्चर्यं मिदमाख्यानं मुनिना संप्रकीर्तितम् ।
परं कवीनामाधारं समाप्तं च यथाक्रमम् ॥
अभिगीतमिदं गीतं सर्वगीतेषु कोविदौ ।
आयुष्यं पुष्टिजनकं सर्वश्रुतिमनोहरम् ॥
प्रशस्यमानौ सर्वत्र कदाचित्तत्रगायकौ ।
रथ्यासु राजमार्गेषु ददर्श भरताग्रजः ॥
श्रूयतामिदमाख्यान मनयोर्देववर्चसोः ।
विचित्रार्थपदं सम्यग्गायकौ समचोदयत् ॥
तौ चापि मधुरं रक्तं स्वंचितायतनिःस्वनम् ।
तन्त्रीलयवदत्यर्थं विश्रुतार्थमगायताम् ॥

ह्लादयत्सर्वगात्राणि मनांसि हृदयानिच ।
श्रोत्राश्रयसुखं गेयं तद्बभौ जनसंसदि ॥
ततस्तुतौ रामवचः प्रचोदितौ
अगायतां मार्गविधानसंपदा ।
सचापि रामः परिषद्गतः शनै-
र्बुभूषया सक्तमना बभूव ॥
(I, IV, 8, 11, 17 to 19, 20 to 22, 26, 27, 28, 30).

2. अयोध्या नाम नगरी तत्रासील्लोकविश्रुता ।
मनुना मानवेन्द्रेण या पुरी निर्मिता स्वयम् ॥
आयता दश च द्वे च योजनानि महापुरी ।
श्रीमती त्रीणि विस्तीर्णा सुविभक्तमहापथा ॥
राजमार्गेण महता सुविभक्तेन शोभिता ।
मुक्तपुष्पावकीर्णेन जलसिक्तेन नित्यशः ॥
तां तु राजा दशरथो महाराष्ट्रविवर्धनः ।
पुरीमावासयसामास दिवं देवपतिर्यथा ॥ (I, V, 6 to 9).

3. यथाऽमृतस्य संप्राप्ति र्यथावर्ष मनूदके ।
यथा सदृशदारेषु पुत्रजन्माप्रजस्य च ॥
प्रणष्टस्य यथा लाभो यथा हर्षो महोदये ।
तथैवागमने मन्ये स्वागतं ते महामुने ॥ (I, XVIII, 51, 52),

4. तं पश्यमानो नृपतिस्तुतोष प्रियमात्मजम् ।
अलंकृतमिवात्मानमादर्शतलसंस्थितम् ॥ (II, III, 37).

5. निरीक्ष्य स मुहूर्तं तु ददर्श भरतो गुरुम् ।
उठजे राममासीनं जठामंडलधारिणम् ॥
तं तु कृष्णाजिनधरं चीरवल्कलवाससम् ।
ददार्श राममासीनमभितः पावकोपमम् ॥
सिहस्कन्धं महाबाहुं पुण्डरीकनिभेक्षणम् ।
पृथिव्यास्सागरान्तायाः भर्तारं धर्मचारिणम् ॥

उपविष्टं महाबाहुं ब्रह्माणमिव शाश्वतम् ।
स्थण्डिले दर्भसंस्तीर्णे सीतया लक्ष्मणेन च ॥
(II, XCIX, 25 to 28).

6. पद्ममातपसन्तप्तं परिक्लिष्टमिवोत्पलम् ।
काञ्चनं रजसा ध्वस्तं क्लिष्टं चन्द्रमिवांबुदैः ॥
मुखं ते प्रेक्ष्य मां शोको दहत्यग्निरिवाश्रये ।
भृशं मनसि वैदेहि व्यसनारणिसंभवः ॥ (II, CIII, 25, 26).

7. ददर्श रामो दुर्धर्षस्तापसाश्रममण्डलम् ॥
कुशचीरपरिक्षिप्तं ब्राह्मया लक्ष्म्या समावृतम् ।
यथाप्रदीप्तं दुर्दर्शं गगने सूर्यमण्डलम् ॥
शरण्यं सर्वभूतानां सुसंमृष्टाजिरं सदा ।
मृगैर्बहुभिराकीर्णं पक्षिसंघैः समावृतम् ॥
समिद्भिस्तोयकलशैः फलमूलैश्च शोभितम् ।
आरण्यैश्च महावृक्षैः पुण्यैः स्वादुफलैर्वृतम् ॥
बलिहोमार्चितं पुण्यं ब्रह्मघोषनिनादितम् ।
पुष्पैर्वन्यैः परिक्षिप्तं पद्मिन्या च सपद्मया ॥
फलमूलाशनैर्दान्तैश्चीरकृष्णाजिनांबरैः ।
सूर्यवैश्वानराभैश्च पुराणैर्मुनिभिर्वृतम् ॥ (III, 1, 1 to 7).

8. सुमुखं दुर्मुखी रामं वृत्तमध्यं महोदरी ।
विशालाक्षं विरूपाक्षी सुकेशं ताम्रमूर्धजा ॥
प्रीतिरूपं विरूपा सा सुस्वरं भैरवस्वरा ।
तरुणं दारुणा वृद्धा दक्षिणं वामभाषिणी ॥
न्यायवृत्तं सुदुर्वृत्ता प्रियमप्रियदर्शना ।
शरीरजसमाविष्टा राक्षसी वाक्यमब्रवीत् ॥
(III, XVII, 10 to 12).

9. अनातव्यंजनः श्रीमान् पद्मपत्रनिभेक्षणः ।
एकवस्त्रधरो धन्वीशिखी कनकमालया ॥

शोभयन् दण्डकारण्यं दीप्तेन स्वेन तेजसा ।
अदृश्यत ततो रामो बालचन्द्र इवोदितः ॥ (III, XXXVIII, 16).

10. वृक्षे वृक्षे च पश्यामि चीरकृष्णाजिनांबरम् ।
गृहीतधनुषं रामं पाशहस्तमिवान्तकम् ॥ (III, XXXIX, 14).

11. तप्ताभरणवर्णांगी पीतकौशेयवासिनी ।
रराज राजपुत्री तु विद्युत्सौदामिनी यथा ॥
तस्याः परमकल्याण्यास्ताम्राणि सुरभीणि च ।
पद्मपत्राणि वैदेह्या अभ्यकीर्यन्त रावणम् ॥ (III, LII, 16, 18).

12. तस्यास्तान्यग्निवर्णानि भूषणानि महीतले ।
सघोषाण्यवकीर्यन्त क्षीणास्तारा इवांबरात् ॥
तस्यास्तनान्तराद्भ्रष्टो हारस्ताराधिपद्युतिः ।
वैदेह्या निपतन् भाति गंगेव गगनाच्च्युता ॥
उत्पन्नवाताभिहता नानाद्विजगणायुताः ।
मैभैरिति विधूताग्रा व्याजह्रुरिव पादपाः ॥
नलिन्यो ध्वस्तकमलास्त्रस्तमीनजलेचराः ।
सखीमिव गतोच्छ्वासामन्वशोचन्त मैथिलीम् ॥
समन्तादभिसंपत्य सिंहव्याघ्रमृगद्विजाः ।
अन्वधावंस्तदा रोषात्सीतां छायानुगामिनः ॥
जलप्रपातास्रमुखाः शृंगैरुच्छ्रितबाहवः ।
सीतायां ह्रियमाणायां विक्रोशन्तीव पर्वताः ॥
ह्रियमाणां तु वैदेहीं दृष्ट्वा दीनो दिवाकरः ।
प्रतिध्वस्तप्रभः श्रीमानासीत्पांडुरमण्डलः ॥ (III, LII, 34 tc 40;

13. नानृग्वेदविनीतस्य नायजुर्वेदधारिणः ।
ना सामवेदविदुषः शक्यमेवं प्रभाषितुम् ॥
नूनं व्याकरणं कृत्स्नमनेन बहुधा श्रुतम् ।
बहुव्याहरतानेन न किंचिदपशब्दितम् ॥

अविस्तरमसंदिग्धमविलंबितमद्रुतम् ।
उरःस्थं कंठगं वाक्यं वर्तते मध्यमे स्वरे ॥
संस्कारक्रमसंपन्नामद्रुतामविलंबिताम् ।
उच्चारयति कल्याणीं वाचं हृदयहारिणीम् ॥
अनया चित्रया वाचा त्रिस्थानव्यंजनस्थया ।
कस्यनाराध्यते चित्तमुद्यतासेररेरपि ॥ (IV, III, 29 to 34).

14. साप्रस्खलन्ती मदविह्वलाक्षी
प्रलंबकांचीगुणहेमसूत्रा ।
सलक्षणा लक्ष्मणसंनिधानं
जगाम तारा नमितांगयष्टिः ॥ (IV, XXXIII, 37).

15. ततस्तं देशमागम्य सौम्यं वितिमिरं वनम् ।
ददृशुः कांचनान्वृक्षान् दीप्तवैश्वानरप्रभान् ॥
तरुणादित्यसंकाशान् वैडूर्यकृतवेदिकान् ।
विभ्राजमानान्वपुषा पादपांश्च हिरण्मयान् ॥
मणिकांचनचित्राणि शयनान्यासनानि च ।
महार्हाणि च यानानि ददृशुस्ते समन्ततः ॥
तापसीं नियताहारां ज्वलन्तीमिवतेजसा ॥
(IV, L, 24, 27, 33, 39).

16. उपलैरिवसंछन्ना दृश्यते भूः शिलोच्चयैः ।
आपगाभिश्च संवीता सूत्रैरिव वसुन्धरा ॥
हिमवांश्चैव विन्ध्यश्च मेरुश्च सुमहान्नगः ।
भूतले संप्रकाशन्ते नागा इव जलाशये ॥
तुल्य पृथ्वीप्रमाणेन भास्करः प्रतिभाति मे ॥ (IV, LXI, 8, 9, 13).

17. अव्यक्तरेखामिव चन्द्ररेखां
पांसुप्रदिग्धामिव हेमरेखाम् ।
क्षतप्ररूढामिव बाणरेखां
वायुप्रभिन्नामिव मेघरेखाम् ॥ (V, V, 26).

18. लतागृहाणि चित्राणि चित्रशालागृहाणि च ।
क्रीडागृहाणि चान्यानि दारुपर्वतकानि च ॥
कामस्य गृहकं रम्यं दिवागृहकमेव च ॥ (V, VI, 36, 37)

19. कृताश्च वैडूर्यमया विहंगा
रूप्यप्रवालैश्च तथा विहंगाः ।
चित्राश्च नानावसुभिर्भुजंगाः
जात्यानुरूपास्तुरगा शुभागाः ॥
बभूव देवी च कृता सुहस्ता
लक्ष्मीस्तथा पद्मिनि पद्महस्ता ॥
(V, VII, 12, 14 about पुष्पकविमानम्)

20. आस्फोटयामास चुचुंब पुच्छं
ननन्द चिक्रीड जगौ जगाम ।
स्तंभानरोहन्निपपात भूमौ
निदर्शयन् स्वां प्रकृतिं कपीनाम् ॥ (V, IX, 54)

21. काननैः कृत्रिमैश्चापि सर्वतः समलंकृताम् । (V, XIV, 35).

22. तथागतां तां व्यथितामनिन्दितां
व्यतीतहर्षां परिदीनमानसाम् ।
शुभां निमित्तानि शुभानि भेजिरे
नरं श्रिया जुष्टमिवोपजीविनः ॥
सावीतशोका व्यपनीततन्द्री
शान्तज्वरा हर्षविबुद्धसत्त्वा ।
अशोभतार्या वदनेन शुक्ले
शीतांशुना रात्रिरिवोदितेन ॥ (V, XXIX, 1, 8).

23. क्वचित्किंशुकसंकाशाः क्वचिच्छाल्मलिसंनिभाः ।
क्वचित्कुंकुमसंकाशाः शिखा वह्नेश्चकाशिरे ॥ (V, LIV, 30).

24. मंडलानि विचित्राणि स्थानानि विविधानि च ।
गोमूत्रिकाणि चित्राणि गतप्रत्यागतानि च ॥

तिरश्चीनगतान्यैव तथा वक्रगतानि च ।
परिमोक्ष प्रहारणा वर्जनं परिधावनम् ॥
अभिद्रवणमाप्लावमास्थानं च सविग्रहम् ।
परावृत्तमपावृत्तमवद्रुतमवप्लुतम् ॥
उपन्यस्तमपन्यस्तं युद्धमार्गविशारदौ ।
तौ संचेरतुरन्योन्यं वानरेन्द्रश्च रावणः ॥

(Description of wrestling, VI, XL, 28 to 26).

DIDACTIC POETRY.

1 तस्मिन्पुरवरे हृष्टा धर्मात्मानो बहुश्रुता. ।
नरास्तुष्टा धनै स्वैः स्वैरलुब्धा सत्यवादिनः ॥
नाल्पसंनिचय. कश्चिदासीत्तस्मिन् पुरोत्तमे ।
कुटुंबी योह्यसिद्धार्थोऽगवाश्वधनधान्यवान् ॥
कामी वा न कदर्यो वा नृशंस. पुरुषः क्वचित् ।
द्रष्टुं शक्यमयोध्याया नाविद्वान्न च नास्तिक. ॥
सर्वे नराश्च नार्यश्च धर्मशीलाः सुसंयता· ।
उदिताः शीलवृत्ताभ्यां महर्षय इवामला. ॥
नाकुंडली नामुकुटी नास्रग्वी नाल्पभोगवान् ।
नामृष्टो नानुलिप्तांगो नासुगन्धश्च विद्यते ॥
नामृष्टभोजी नादाता नाप्यनंगदनिष्कधृक् ।
नाहस्ताभरणो वापि दृश्यते नाप्यनात्मवान् ॥
नानाहिताग्नि र्नायज्वा न क्षुद्रो वा न तस्कर ।
कश्चिदासीदयोध्यायां न च निर्वृत्तसंकर ॥
स्वकर्मनिरता नित्यं ब्राह्मणा विजितेन्द्रियाः ।
दानाध्ययनशीलाश्च सयताश्च प्रतिग्रहे ॥
न नास्तिको नानृतको न कश्चिदबहुश्रुत. ।
नासूयको नवाशक्तो नाविद्वान्विद्यते तदा ॥
ना षडंगविदत्रासीन्नाव्रतो नासहस्रदः ।
न दीनः क्षिप्तचित्तो वा व्यथितो वापि कश्चन ॥

कश्चिन्नरो वा नारीवानाश्रीमान्नाप्यरूपवान् ।
द्रष्टुं शक्यमयोध्यायां नापि राजन्यभक्तिमान् ॥
वर्णेष्वग्र्यचतुर्थेषु देवतातिथिपूजकाः ।
कृतज्ञाश्च वदान्याश्च शूरा विक्रमसंयुताः ॥
दीर्घायुषो नरा सर्वे धर्म सत्यं च संश्रिताः ।
सहिताः पुत्रपौत्रैश्च नित्यं स्त्रीभिः पुरोत्तमे ॥ (I, VI, 6 to 18).

2. तस्यामात्या गुणैरासीन्निक्ष्वाकोस्तु महात्मनः ।
मन्त्रज्ञाश्चेंगितज्ञाश्च नित्यं प्रियहिते रताः ॥
अष्टौ बभूवुर्वीरस्य तस्यामात्या यशस्विनः ।
शुचयश्चानुरक्ताश्च राजकृत्येषु नित्यशः ॥
विद्याविनीता ह्रीमन्त. कुशला नियतेन्द्रियाः ।
कीर्तिमन्तः प्रणिहिता यथावचनकारिणः ।
तेजःक्षमायशःप्राप्ता स्मितपूर्वाभिभाषिणः ।
क्रोधात्कामार्थहेतोर्वा न ब्रूयुरनृतं वचः ॥
तेषामविदितं किंचित्स्वेषु नास्ति परेषु वा ।
क्रियमाणं कृतं वापि चारेणापि चिकीर्षितम् ॥
कुशला व्यवहारेषु सौहृदेषु परीक्षिताः ।
प्राप्तकाल तु ते दण्डं धारयेयुः सुतेष्वपि ॥
कोशसंग्रहणे युक्ता बलस्य च परिग्रहे ।
अहितं वापि पुरुषं न विहिंस्युरदूषकम् ॥
वीराश्च नियतोत्साहा राजशास्त्रमनुष्ठिताः ।
शुचीनां रक्षितारश्च नित्यं विषयवासिनाम् ॥
(I, VII, 1, 2, 3 to 10).

3. सर्वे वेदविदः शूरा सर्वे लोकहितेरताः ।
सर्वे ज्ञानोपसंपन्नाः सर्वे समुदिता गुणैः ॥
ते सदा ज्ञानसंपन्नाः सर्वे समुदिता गुणैः ।
ह्रीमन्तः कीर्तिमान्तश्च सर्वज्ञाः दीर्घदर्शिनः ॥

ते चापि मनुजव्याघ्रा वैदिकाध्ययने रताः ।
पितृशुश्रूषणरता धनुर्वेदे च निष्ठिताः ॥ (I, XVIII, 25, 35, 37).

4 धर्मार्थकामाः किल तातलोके
समीक्षिता धर्मफलोदयेषु ।
ते तत्र सर्वे स्युरसंशयं मे
भार्येव वश्याऽभिमता सु पुत्रा ॥
यस्मिंस्तु सर्वेस्युरसन्निविष्टा
धर्मो यतः स्यात्तदुपक्रमेत ।
द्वेष्यो भवत्यर्थपरो हि लोके
कामात्मता खल्वपि न प्रशस्ता ॥ (I, XXI, 56, 57).

5. नाराजके जनपदे विद्युन्माली महास्वनः ।
अभिवर्षति पर्जन्यो महीं दिव्येन वारिणा ॥
नाराजके जनपदे बीजमुष्टिः प्रकीर्यते ।
नाराजके पितुः पुत्रो भार्या वा वर्तते वशे ॥
नाराजके जनपदे कारयन्ति सभां नराः ।
उद्यानानि च रम्याणि हृष्टाः पुण्यगृहाणि च ॥
नाराजके जनपदे प्रभूतनटनर्तकाः ।
उत्सवाश्च समाजाश्च वर्धन्ते राष्ट्रवर्धनाः ॥
नाराजके जनपदे सिद्धार्था व्यवहारिणः ।
कथाभिरनुरज्यन्ते कथाशीलाः कथाप्रियैः ॥
नाराजके जनपदे उद्यानानि समागताः ।
सायाह्ने क्रीडितुं यान्ति कुमार्यो हेमभूषिताः ॥
नाराजके जनपदे वाहनैः शीघ्रगामिभिः ।
नरा निर्यान्त्यरण्यानि नारीभिः सहकामिनः ॥
नाराजके जनपदे धनवन्तः सुरक्षिताः ।
शेरते विवृतद्वाराः कृषिगोरक्षजीविनः ॥
नाराजके जनपदे वणिजो दूरगामिनः ।
गच्छन्ति क्षेममध्वानं बहुपण्यसमाचिताः ॥

नाराजके जनपदे योगक्षेमं प्रवर्तते ।
न चाप्यराजके सेना शत्रून्विषहते युधि ॥

नाराजके जनपदा नराः शास्त्रविशारदाः ।
संवदन्तोऽवतिष्ठन्ते वनेषूपवनेषु च ॥

नाराजके जनपदे माल्यमोदकदक्षिणाः ।
देवताभ्यर्चनार्थाय कल्पयन्ते नियतैर्जनैः ॥

नाराजके जनपदे स्वकं भवति कस्यचित् ।
मत्स्या इव नरा नित्यं भक्षयन्ति परस्परम् ॥

(II, LXVII, 9 to 31).

कच्चिन्निद्रावशं नैषीः कच्चित्काले प्रबुध्यसे ।
कच्चिच्चापररात्रेषु चिन्तयस्यर्थनैपुणम् ॥

कच्चिन्मन्त्रयसे नैको कच्चिन्न बहुभिस्सह ।
कच्चित्ते मन्त्रितो मन्त्रो राष्ट्रं न परिधावति ॥

कच्चिदर्थं विनिश्चित्य लघुमूलं महोदयम् ।
क्षिप्रमारभसे कर्तुं न दीर्घयसि राघव ॥

कच्चित्सहस्रान्मूर्खाणामेकमिच्छसि पण्डितम् ।
पण्डितो ह्यर्थकृच्छ्रेषु कुर्यान्निःश्रेयसं महत् ॥

कच्चिन्मुख्या महत्स्वेव मध्यमेषु च मध्यमाः ।
जघन्यास्तु जघन्येषु भृत्याः कर्मसु योजिताः ॥

कच्चिद्बलस्य भक्तं च वेतनं च यथोचितम् ।
संप्राप्तकालं दातव्यं ददासि न विलंबसे ॥

कच्चिन्न लोकायतिकान् ब्राह्मणांस्तातसेवसे ।
अनर्थकुशला ह्येते बालाः पण्डितमानिनः ॥

अदेवमातृको रम्यः श्वापदैः परिवर्जितः ।
परित्यक्तो भयैस्सर्वैः खनिभिश्चोपशोभितः ॥

कच्चित्ते दयितास्सर्वे कृषिगोरक्षजीविनः ।
वार्तायां संश्रितास्तातलोको हि सुखमेधते ॥

आयस्ते विपुलः कश्चित्कच्चिदल्पतरोव्ययः ।
अपात्रेषु न ते कच्चित्कोशो गच्छति राघव ॥

कच्चिदर्थेन वा धर्ममर्थं धर्मेण वा पुनः ।
उभौ वा प्रीतिलोभेन कामेन च न बाधसे ॥

कच्चिदर्थं च धर्मं च कामं च जयतां वरम् ।
विभज्यकाले कालज्ञ सर्वान्वरदसेवसे ॥

कच्चित्ते सफला वेदा कच्चित्ते सफलाः क्रियाः ।
कच्चित्ते सफला दाराः कच्चित्ते सफलं श्रुतम् ॥ (II, C).

7. क. कस्य पुरुषो बन्धुः किमाप्यं कस्य केन चित् ।
पदेको जायते जन्तुरेक एव विनश्यति ॥ (II, CVIII, 3).

8. सन्तुष्टपंचवर्गोहं लोकयात्रां प्रवर्तये ।
अकुहक. श्रद्दधानस्सन् कार्याकार्यविचक्षणः ॥ (II, CIX, 27).

9. सत्यं च धर्मं च पराक्रमं च
भूतानुकंपां प्रियवादितां च ।
द्विजातिदेवातिथिपूजनं च
पन्थानमाहुस्त्रिदिवस्य संतः ॥ (II, CIX, 31).

10. त्रीण्येव व्यसनान्यत्र कामजानि भवन्त्युत ।
मिथ्यावाक्यं परमक तस्माद्गुरुतरावुभौ ॥
परदाराभिगमनं विना वैरं च रौद्रता ॥ (III, IX, 3)

11. धर्मादर्थ प्रभवति धर्मात्प्रभवते सुखम् ।
धर्मेण लभते सर्वं धर्मसारमिदं जगत् ॥
आत्मानं नियमस्तैस्तै. कर्शयित्वा प्रयत्नतः ।
प्राप्यते निपुणैर्धर्मो न सुखाल्लभ्यते सुखम् ॥ (III, IX, 30, 31).

12. अनागतविधानं तु कर्तव्यं शुभमिच्छता ।
आपदं शंकमानेन पुरुषेण विपश्चिता ॥ III, XXIV, 11).

अहोरात्राणि गच्छन्ति सर्वेषां प्राणिनामिह ।
आयूंषि क्षपयन्त्याशु ग्रीष्मे जलमिवांशवः ॥

आत्मानमनुशोचत्वं किमन्याननुशोचसि ।
आयुस्ते हीयते यस्य स्थितस्य च गतस्य च ॥

सहैव मृत्युर्व्रजति सहमृत्युर्निषीदति ।
गत्वा सु दीर्घमध्वानं सहमृत्युर्निवर्तते ॥

गात्रेषु वलयः प्राप्ताः श्वेताश्चैव शिरोरुहाः ।
जरया पुरुषो जीर्णः किं हि कृत्वा प्रभावयेत् ॥

नन्दन्त्युत आदित्ये नन्दन्त्यस्तमितेरवौ ।
आत्मनो नावबुध्यन्ते मनुष्या जीवितक्षयम् ॥

हृष्यन्त्यृतुमुखं दृष्ट्वा नवं नवमिहागतम् ।
ऋतूनां परिवर्तेन प्राणिनां प्राणसंक्षयः ॥

यथा काष्टं च काष्टं च समेयातां महार्णवे ।
समेत्य च व्यपेयातां कालमासाद्य कंचन ॥

एवं भार्याश्च पुत्राश्च ज्ञातयश्च धनानि च ।
समेत्य व्यवधावन्ति ध्रुवोह्येप विनाभवः ॥

नात्रकश्चिद्यथाभावं प्राणी समभिवर्तते ।
तेन तस्मिन्न सामर्थ्यं प्रेतस्यास्त्यनुशोचतः ॥

यथा हि सार्थं गच्छन्तं ब्रूयात्कश्चित्पथिस्थितः ।
अहमप्यागमिष्यामि पृष्टतो भवतामिति ॥

एवं पूर्वैर्गतो मार्गः पितृपैतामहो ध्रुवः ।
तमापन्नः कथं शोचेत् यस्य नास्ति व्यतिक्रमः ॥

वयसः पतमानस्य स्रोतसो वाऽनिवर्तिनः ।
आत्मा सुखे नियोक्तव्यः सुखभाजः प्रजाः स्मृता ॥

(II, CV, 15 to 31).

6. अद्यप्राप्ता तपःसिद्धिस्तव सन्दर्शनान्मया ।
अद्यमे सफलं तप्तं गुरवश्च सुपूजिताः ॥

अद्यमे स फलं जन्म स्वर्गश्चैव भविष्यति ।
त्वयि देववरे राम पूजिते पुरुषर्षभ ॥
चक्षुषा तव सौम्येन पूतास्मि रघुनन्दन ।
गमिष्याम्यक्षयांल्लोकांस्त्वत्प्रसादादरिंदम ॥

(III, LXXIV, 11 to 13).

7. यत्र ते सुकृतात्मानो विहरन्ति महर्षयः ।
तत्पुण्यं शबरी स्थानं जगामात्मसमाधिना ॥

(III, LXXIV, 35).

8. यथाराघवनिर्मुक्तः शरः श्वसनविक्रम ।
गच्छेत्तद्वद्गमिष्यामि लंकां रावणपालिताम् ॥
न हि द्रक्ष्यामि यदि ता लंकायां जनकात्मजाम् ।
अनेनैव हि वेगेन गमिष्यामि सुरालयम् ॥
यदि वा त्रिदिवे सीतां न द्रक्ष्यामि कृतश्रमः ।
बद्ध्वा राक्षस राजानमानयिष्यामि रावणम् ॥
सर्वथा कृतकार्यो हमेष्यामि सहसीतया ॥ (V, I, 39 to 42).

9. नमोऽस्तु रामाय स लक्ष्मणाय
देव्यै च तस्यै जनकात्मजायै ।
नमोऽस्तु रुद्रेन्द्रयमानिलेभ्यो
नमोऽस्तु चन्द्रार्कमरुद्गणेभ्यः ॥
सिद्धिं दिशन्तु मे सर्वे देवाः सर्षिगणास्त्विह ॥
ब्रह्मा स्वयंभूर्भगवान् देवाश्चैव दिशन्तु मे ।
सिद्धिमग्निश्च वायुश्च पुरुहूतश्च वज्रभृत् ॥
वरुणः पाशहस्तश्च सोमादित्यौ तथैवच ।
अश्विनौ च महात्मानौ मरुतः सर्व एव च ॥
सिद्धिं सर्वाणि भूतानि भूतानां चैव यः प्रभुः ।
दास्यन्ति मम ये चान्येऽप्यदृष्टाः पथिगोचराः ॥

(V, XIII, 60, 65 to 67).

10. जगत्स्रष्टयन्तकर्तारमजमव्यक्तरूपिणम् ।
आधारं सर्वलोकानामाराध्यं परमं गुरुम् ॥
तं समेत्य तु कामारिं त्रिपुरारिं त्रिलोचनम् ॥ (VII, VI, 2, 3).

11. योसौ चक्रगदापाणिः पीतवासा जनार्दनः ।
हरिर्नारायणः श्रीमान् शरणं तं प्रपद्यथ ॥ (VII, VI, 30)

FAMOUS VERSES IN THE RAMAYANA.

1. मा निषादप्रतिष्ठां त्वमगमः शाश्वतीः समाः ।
यत्क्रौंचमिथुनादेकमवधीः काममोहितम् ॥ (I, II, 15)

2. कर्मान्तरे तदा विप्राः हेतुवादान् बहूनपि ।
प्राहुः स्म वाग्मिनो धीरा परस्परजिगीषया ॥ (I, XIV, 17).

3. अहं वेद्मि महात्मानं रामं सत्यपराक्रमम् ।
वसिष्ठोऽपि महातेजा ये चेमे तपसि स्थिताः ॥ (I, XIX, 14).

4. कौसल्यासुप्रजा राम पूर्वा सन्ध्या प्रवर्तते ।
उत्तिष्ठ नरशार्दूल कर्तव्यं दैवमाह्निकम् ॥ (I, XXIII, 2).

5. साधुसाध्विति देवास्तामहल्यां समपूजयन् ।
तपोबलविशुद्धांगीं गौतमस्य वशानुगाम् ॥ (I, XLIX, 20).

6. वत्सराम धनुः पश्य इतिराघवमब्रवीत् ॥ (I, LXVII, 12)

7. इयं सीता मम सुता सहधर्मचरीं तव ।
प्रतीक्ष चैनां भद्रं ते पाणिं गृह्णीष्व पाणिना ॥
पतिव्रता महाभागा छायेवानुगता सदा ॥ (I, LXIII, 24, 25).

8. अन्या मध्यस्थ चिन्ता हि विमर्शाभ्यधिको दया ॥ (LI, II, 16).

9. यश्च रामं न पश्येत्तु यं च रामो न पश्यति ।
निन्दितस्स भवेल्लोके-स्वात्माप्येन विगर्हते ॥ (II, XVII, 14).

10. नाहमर्थपरो देवि लोकमा वस्तु मुत्सहे ।
विद्धिमां ऋषिभिस्तुल्यं केवलं धर्ममास्थितम् ॥ (II, XIX, 20).

11. न वनं गन्तुकामस्य त्यजतश्च वसुन्धराम् ।
सर्वलोकातिगस्येव लक्ष्यते चित्तविक्रिया ॥ (II, XIX, 33).

12. यं पालयसि धर्मं त्वं धृत्या च नियमेन च ।
स वै राघवशार्दूल धर्मस्त्वामभिरक्षतु ॥ (II, XXV, 3).

13. आनृशंस्यमनुक्रोशः श्रुतं शीलं दमः शमः ।
राघवं शोभयन्त्येते षड्गुणाः पुरुषोत्तमम् ॥ (II, XXXIII, 12)

14. रामं दशरथं विद्धि मां विद्धि जनकात्मजाम् ।
अयोध्यामटवीं विद्धि गच्छ राम यथासुखम् ॥ (II, XL, 9)

15. यदाचरति कल्याणि शुभं यदि वाऽशुभम् ।
तदेव लभते भद्रे कर्ता कर्मजमात्मन ॥ (II, XXIII, 7).

16. यावन्न रामं द्रक्ष्यामि लक्ष्मणं वा महाबलम् ।
वदेहीं वा महाभागां नमेशान्तिर्भविष्यति ॥
यावन्न चन्द्रसंकाशं द्रक्ष्यामि शुभमाननम् ।
भ्रातुः पद्मपलाशाक्षं नमेशान्तिर्भविष्यति ॥
यावन्न चरणौ भ्रातुः पार्थिवव्यंजनान्वितौ ।
शिरसा धारयिष्यामि नमेशान्तिर्भविष्यति ॥
यावन्न राज्ये राज्यार्हः पितृपैतामहेस्थित. ।
अभिषेकजलक्लिन्नो नमेशान्तिर्भविष्यति ॥
(II, XCVIII, 6 to 9).

17. यदन्नः पुरुषो भवति तदन्नास्तस्यदेवताः ॥ (II, CII, 30).

18. चतुर्णामाश्रमाणां हि गार्हस्थ्यं श्रेष्टमाश्रमम् ॥ (II, CVI, 22).

19. न्यस्तदण्डा वयं राजन् जितक्रोधा जितेन्द्रियाः ।
रक्षितव्यास्त्वया शश्वद्गर्भभूतास्तपोधना ॥ (III, 1, 21).

20. अहमेवाहरिष्यामि सर्वान् लोकान् महामुने ।
आवासं त्वमहमिच्छामि प्रदिष्टमिहकानने ॥
(III, V 33 ; III, VII, 14).

21 अमार्गेणागतां लक्ष्मीं प्राप्येवान्वयवर्जितः ॥ (III, VIII, 8).

22 अप्यहं जीवितं जह्या त्वां सा सीते सलक्ष्मणाम् ।
न तु प्रतिज्ञां संश्रुत्य ब्राह्मणेभ्यो विशेषतः ॥ (III, X, 19).

23. पद्मपत्रेक्षणोवीरः श्यामो निरुदरो महान् ।
धर्मज्ञः सत्यवादी च ह्रीनिषेधो जितेन्द्रियः ॥
संस्मराम्यस्य वाक्यानि प्रियाणि मधुराणि च ।
हृद्यान्यमृतकल्पानि मनःप्रह्लादनानि च ॥ (III, XVI, 31, 39).

24. तं दृष्ट्वा शत्रुहन्तारं महर्षीणां सुखावहम् ।
बभूव हृष्टा वैदेही भर्तारं परिषस्वजे ॥ (III, XXX, 39).

25. रकारादीनि नामानि रामत्रस्तस्य रावण ।
रत्नानि च रथाश्चैव त्रासं संजनयन्तिते ॥ (III, XXXIX, 17).

26, सर्वत्र खलु दृश्यन्ते साधवो धर्मचारिणः ।
शूराः शरण्याः सौमित्रे तिर्यग्योनिगतेष्वपि ॥
(III, LXVIII, 24).

27. यागति र्यज्ञशीलानामाहिताग्नेश्च या गतिः ।
अपरावर्तिनां याच याच भूमिप्रदायिनाम् ॥
मया त्वं समनुज्ञातो गच्छलोकाननुत्तमान् ।
गृध्रराज महासत्त्व संस्कृतश्च मया व्रज ॥
(III, LXVIII, 29, 30).

28. प्रणष्टमशुभं तत्तत्कल्याणं समुपस्थितम् ।
तेन तत्त्वेन हृष्टंमे मनो लक्ष्मण संप्रति ॥
हृदये हि नरव्याघ्र शुभमाविर्भविष्यति ॥ (III, LXXV, 6).

29. अतिस्नेहपरिष्वंगाद्वर्तिरार्द्राऽपि दह्यते ॥ (IV, I, 117).

30. अहमस्यावरो भ्राता गुणैर्दास्यमुपागत. ॥ (IV, IV, 12).

31. सीताकपीन्द्रक्षणदाचराणां
राजीवहेमज्वलनोपमानि ।
सुग्रीवरामप्रणयप्रसंगे
वामानि नेत्राणि समं स्फुरन्ति ॥ (IV, V, 33).

32 आढ्यो वापि दरिद्रो वा दुःखितः सुखितोपि वा ।
निर्दोषो वा स दोषा वा वयस्यः परमा गति ॥ (IV, VIII, 8).

33 इक्ष्वाकूणामियं भूमिः सशैलवनकानना ।
मृगपक्षिमनुष्याणां निग्रहानुग्रहावपि ॥ (IV, XVIII, 6).

34. सूक्ष्मः परमदुर्ज्ञेयस्सतां धर्मः प्लवंगम ।
हृदिस्थस्सर्वभूतानामात्मा वेद शुभाशुभम् ॥ (IV, XVIII, 15).

35. न च संकुचित पन्थाः येन वाली हतो गत. ।
समये तिष्ठ सुग्रीव मावालिपथमन्वगाः ॥ (IV, XXX, 87).

36. ववृधे रामवृद्ध्यर्थं समुद्र इवपर्वसु ॥ (V, I, 10).

37. इन्द्रियाणीन्द्रियार्थैस्तु पंचपंचभिरुत्तमैः ।
तर्पयामास मातेव तदा रावणपालिता ॥ (V, IX, 50).

38. दुष्करं कृतवान् रामो हीनोयदनया प्रभुः ।
धारयत्यात्मनो देहं न दुःखेनावसीदति ॥ (V, XV, 53)

39. तुल्यशीलवयोवृत्तां तुल्याभिजनलक्षणाम ।
राघवोऽर्हति वैदेहीं तं चेयमसितेक्षणा ॥
राज्यं वा त्रिषु लोकेषु सीता वा जनकात्मजा ।
त्रैलोक्यराज्यं सकलं सीताया नाप्नुयात्कलाम् ॥
(V, XVI, 5, 14).

40. नैषा पश्यति राक्षस्यो नेमान् पुष्पफलद्रुमान् ।
एकस्थहृदयानूनं राममेवानुपश्यति ॥ (V, XVI, 25)

41. तृणमन्तरतः कृत्वा प्रत्युवाच शुचिस्मिता ॥ (V, XXI, 3).

42. इहसन्तो न वा सन्तिसतो वा नानुवर्तसे ।
यथा हि विपरीता ते बुद्धिराचारवर्जिता ॥ (V, XXI, 3)

43. असन्देशात्तु रामस्य तपसश्चानुपालनात् ।
न त्वां कुर्मि दशग्रीव भस्मभस्मार्ह तेजसा ॥ (V, XXII, 26).

44. रक्षिता स्वस्य वृत्तस्य स्वजनस्य च रक्षिता ।
रक्षिता जीवलोकस्य धर्मस्य च परन्तपः ॥ (V, XXXI, 7).

45. कल्याणी बत गाथेयं लौकिकी प्रतिभाति मा ।
एतिजीवन्तमानन्दो नरं वर्षशतादपि ॥ (V, XXXIV, 6).

46. रामनामांकितं चेदं पश्य देव्यंगुलीयकम् ॥ (V, XXXVI, 2)

47. गृहीत्वा प्रेक्षमाणा सा भर्तुः करविभूषणम् ।
भर्तारमिवसंप्राप्ता जानकी मुदिताऽभवत ॥
ततः सा ह्रीमती बाला भर्तुः सन्देशहर्षिता ।
परितुष्टा प्रियं श्रुत्वा प्रशशंस च महाकपिन् ॥
(V, XXXVI, 4, 6).

48. ऐश्वर्ये सुविस्तीर्णे व्यसने वा सुदारुणे ।
रज्ज्वेव पुरुषं बद्ध्वा कृतान्तः परिकर्षति ॥ (V, XXXVII, 2).

49. आशंसेयं हरिश्रेष्ट क्षिप्रमा प्राप्स्यते पतिः ।
अन्तरात्मा हिमे शुद्ध स्तस्मिश्च बहवो गुणाः ॥
(V, XXXVII, 14).

50. अव्यवस्थौ हि दृश्यते युद्धे जयपराजयौ ॥ (V, XXXVII, 53).

51. त्रींल्लोकान् संपरिक्रम्य तमेव शरणं गतः ॥ (V, XXXVIII, 33).

52. मनःशिलायास्तिलको गंडपार्श्वे निपेशितः ।
त्वया प्रणष्टे तिलके तं किल स्मर्तुमर्हसि ॥ (V, XL, 5).

53. नह्येकः साधको हेतुः स्वल्पस्यापीहकर्मणः ।
योह्यर्थं बहुधा वेद ससमर्थोऽर्थसाधने ॥ (V, XLI, 6).

54 अहिरेव अहेः पादान् विजानाति नसंशय. ॥ (V, XLII, 9).

55. त्वया विज्ञातपूर्वश्च वाली वानरपुंगवः ।
स तेन निहतः संख्ये शरेणैकेन वानरः ॥ (V, LI, 11).

56. नहिधर्मविरुद्धेषु बह्वपायेषु कर्मसु ।
मूलघातेषु सज्जन्ते बुद्धिमन्तो भवद्विधाः ॥ (V, LI, 18).

57. मंगलाभिमुखी तस्य सा तदासीन्महाकपेः ।
उपतस्थे विशालाक्षी प्रयता हव्यवाहनम् ॥ (V, LIII, 27).

58. अथवा चारुसर्वांगी रक्षिता स्वेन तेजसा ।
ननशिष्यति कल्याणी नाग्निरग्नौ प्रवर्त्तते ॥ (V, LV, 33).

59. दृष्टा देवीति विक्रान्तः संक्षेपेण न्यवेदयत् ॥ (V, LVII, 35).

60. प्रणिपातप्रसन्ना हि मैथिली जनकात्मजा ॥ (V, LVIII, 91),

61. सन्नतिर्हि तवाख्याति भविष्यच्छुभमाग्यताम् ॥ (V, LXIV, 18).

62. एषसर्वस्वमूतस्तु परिष्वंगो हनूमतः ।
मया कालमिमं प्राप्य दत्तस्तस्य महात्मनः ॥ (VI, I, 13).

63. हितं महार्थं मृदुहेतुसंहितं
व्यतीतकालायतिसंप्रतिक्षमम् ॥ (VI, X, 28).

64. सर्वे भ्रातरस्तात भवन्ति भरतोपमाः ।
मद्विधा पितुःपुत्राः सुहृदो भवद्विधाः ॥ (VI, XVIII, 15).

65. अंगुल्यग्रेण तान् हन्यामिच्छन् हरिगणेश्वर ॥ (VI, XVIII, 23).

66. द्विधा भज्येयमप्येवं न नमेयं तु कस्यचित् ।
एष मे सहजो दोषः स्वभावो दुरतिक्रमः ॥ (VI, XXXVI, 11).

67. प्रायेण गतसत्त्वानां पुरुषाणां गतायुषाम् ।
दृश्यमानेषु वक्त्रेषु परं भवति वैकृतम् ॥ (VI, XLVIII, 33).

68 मृतसंजीवनीं चैव विशल्यकरणीमपि ।
सावर्ण्यकरणीं चैव सन्धानकरणीं तथा ॥ (VI, LXXIV, 33)

69. यस्यार्थास्तस्य मित्राणि यस्यार्थास्तस्य बान्धवाः ।
यस्यार्थास्स पुमांल्लोके यस्यार्थाः स च पंडितः ॥
(VI, LXXXIII, 35).

70. देशे देशे कलत्राणि देशे देशे च बान्धवाः ।
तं तु देशं न पश्यामि यत्र भ्राता सहोदर ॥
(VI, CII, 13).

71. इन्द्रियाणि पुरा जित्वा जितं त्रिभुवनं त्वया ।
स्मरद्भिरिव तद्वैरमिन्द्रियैरेव निर्जितः ॥ (VI, CXIV, 18).

72. पतिव्रतायास्तपसा नूनं दग्धोऽसि मे प्रभो ॥
(VI, CXIV, 23).

73. पतिव्रतानां नाकस्मात्पतन्त्यश्रूणि भूतले ॥ (VI, CXIV, 67).

74 न गृहाणि न वस्त्राणि न प्राकारास्तिरस्क्रियाः ।
नेदृशा राजसत्कारा वृत्तमावरणं स्त्रियः ॥
व्यसनेषु न कृच्छ्रेषु न युद्धेषु स्वयंवरे ।
न क्रतौ न विवाहे च दर्शनं दुष्यति स्त्रियाः ॥
(VI, CXVII, 25, 26).

75. सर्वं मुदितमेवासीत् सर्वो धर्मपरोऽभवत् ।
राममेवानुपश्यन्तो नाभ्यहिंसन्परस्परम् ॥
रामो रामो राम इति प्रजानामभवन्कथाः ।
रामभूतं जगदभूत् रामे राज्यं प्रशासति ॥
(VI, CXXXI, 96, 98).

76. नास्ति सर्वामरत्वं हि कस्यचित्प्राणिनो भुवि ॥
(VII, XXX, 11).

77. मुहूर्तमपि राम त्वां ये च पश्यन्ति केचन ।
पाविताः स्वर्गभूताश्च पूज्यास्ते सर्वदेवतैः ॥
(VII, LXXXII, 10).

78. अक्षय्यश्चाव्ययश्चैव धर्मसेतुर्मतो मम ।
धर्मप्रसाधकं ह्येतत् सर्वपापप्रणाशनम् ॥
(VII, LXXXIII, 4).

79. लोकपीडाकरं कर्म न कर्तव्यं विचक्षणैः ॥
(VII, LXXXIII, 20).

80. एवमेतत्पुरावृत्तमाख्यानं भद्रमस्तु वः ।
प्रव्याहरत विस्रब्धं बलं विष्णोः प्रवर्धताम् ॥
(VII, CXI, 25).

APPENDIX XX.

Sitarama Stotra by Hanuman.

अयोध्यापुरनेतारं मिथिलापुरनायिकाम् ।
राघवाणामलंकारं वैदेहानामलंक्रियाम् ॥
रघूणां कुलदीपं च निमीनां कुलदीपिकाम् ।
सूर्यवंशसमुद्भूतं सोमवंशसमुद्भवाम् ॥
पुत्रं दशरथस्याद्यं पुत्रीं जनकभूपतेः ।
वसिष्ठानुमताचारं शतानन्दमतानुगाम् ॥
कौसल्यागर्भसंभूतं वेदिगर्भोदितां स्वयम् ।
पुण्डरीकविशालाक्षं स्फुरदिन्दीवरेक्षणाम् ॥
चन्द्रकान्ताननांभोजं चन्द्रबिम्बोपमाननाम् ।
मत्तमातंगगमनं मत्तहंसवधूगताम् ॥
चन्दनार्द्रभुजामध्यं कुंकुमार्द्रकुचस्थलीम् ।
चापालंकृतहस्ताब्जं पद्मालंकृतपाणिकाम् ॥
शरणागतगोप्तारं प्रणिपातप्रसादिकाम् ।
कालमेघनिभं रामं कार्तस्वरसमप्रभाम् ॥
दिव्यसिंहासनासीनं दिव्यस्रग्वस्त्रभूषणाम् ॥
अनुक्षणं कटाक्षाभ्यामन्योन्येक्षणकांक्षिणौ ।
अन्योन्यसदृशाकारौ त्रैलोक्यगृहदंपती ॥
इमौ युवां प्रणम्याहं भजाम्यद्य कृतार्थताम् ॥
अनेन स्तौति यः स्तुत्यं रामं सीतां च भक्तितः ।
तस्य तौ तनुतां पुण्यास्संपदः सकलार्थदाः ॥
एवं श्रीरामचन्द्रस्य जानक्याश्च विशेषतः ।
कृतं हनुमता पुण्यं स्तोत्रं सद्यो विमुक्तिदम् ।
यः पठेत्प्रातरुत्थाय सर्वान्कामानवाप्नुयात् ॥

APPENDIX XXI.

Homage To Valmiki.

अथवा कृतवाग्द्वारे वंशेऽस्मिन् पूर्वसूरिभिः ।
मणौ वज्रसमुत्कीर्णे सूत्रस्येवास्ति मे गतिः ॥

(Kalidasa's Raghuvamsa).

Thompson & Co. Ltd., Madras—11-11-48—500 copies.

ERRATA

PAGE	LINE	FOR	READ
Part I			
7	14	mind	mind,
7	16	Atmain	Atman
11	7	घ	घा
12	12	Tirput	Tirhut
12	32	faminine	feminine
15	11	peaeock,	peacock-
24	31	Equinot	Equinox
25	33	Yayur	Yajur
31	22	conto	canto
33	33	राकृतं	पुराकृतं
39	25	4000	10000
41	35	भुंजीयात्	भुंजीथाः
44	10	ये	यं
48	30	अवैक्षमाणः	अवेक्षमाणः
48	31	इवाच	उवाच
49	4	अनार्थिन	अनर्थिन
64	19	become,	becomes
64	27	loved	loves
72	18	explained	explains
72	18	showed	shows
72	19	withdrew	withdraws
80	10	was	is
81	3	Valmiki	Vali
81	21	to day	to this day
88	6	कश्चन	किंचन
91	25	lead	lead to
99	10	continually	continual
103	3	nārājaha	nārājaka
105	22	hair apparent	heir-apparent
105	24	tributory	tributary
105	34	the,	the
106	28	abhishaka	abhisheka

Page	Line	For	Read
Part I			
107	24	घिता:	जिता:
110	4	punja	punya
112	33	ritri-ks	ritwiks
118	14	भवतामार्ज	भवतामार्जवं
119	5	न् स्मानहंसि	नस्मान्हंसि
120	15	आनन्तर्मम	आनन्तर्यम
122	8	asāna	āsana
125	5	Vipralambhas	Vipralambha
151	12	हव	हत
153	30	self conscious	self-conscious
155	20	the	they
156	21	become	became
158	31	दधिक	दधिकं
185	4	Jataha	Jataka
Part II			
7	26	Aurbindo	Aurobindo
20	24	to	omit
28	23	योहव ।	योहवा
31	10	event	event,
38	6	in nutshell	in a nutshell
41	4	i.e.	and
50	7	अन्वियायं	अन्वियाय
71	20	mother,	mother
72	23	Vaya	Vayu
74	32	Kama	Rama
77	22	sloha	sloka
98	12	उभया	उभया
100	31	निरूपयितु	विरूपयितु
105	28	cruel	cruel,
140	25	अन्नेशा	अन्नेशाना
152	27	sag-	sage

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